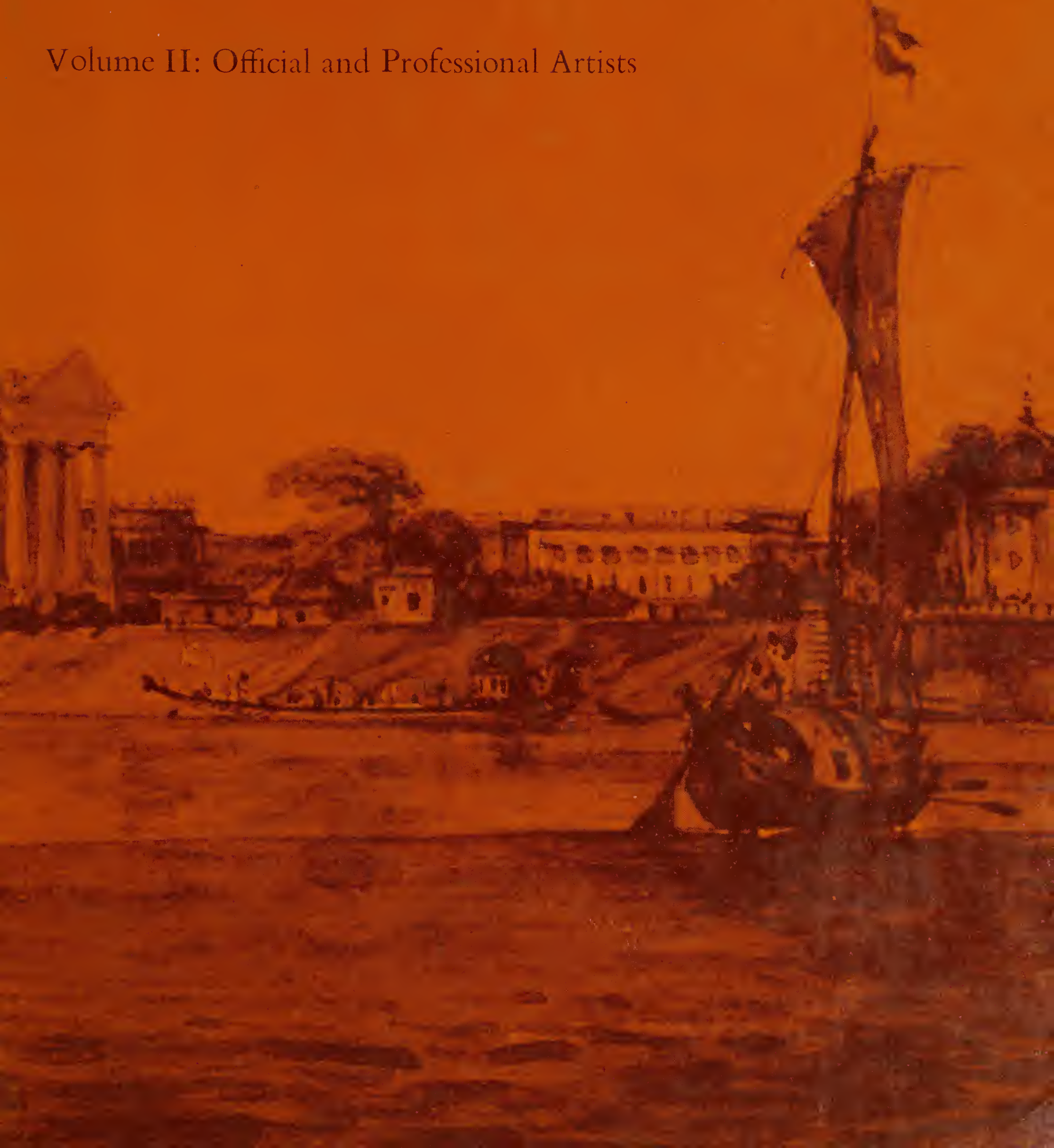


BRITISH DRAWINGS IN THE INDIA OFFICE LIBRARY

Mildred Archer

Volume II: Official and Professional Artists



The India Office Library has an unrivalled collection of almost 11,000 drawings made by British artists in the East, mainly in India, from the eighteenth to the twentieth century. In this work the drawings are listed and described for the first time. Volume I catalogues the work of amateur artists; volume II, that of officials and professionals.


The author, Mrs Mildred Archer, outlines the career of each artist, and in a long introduction discusses the circumstances in which drawings came to be made by British men and women in India and the part played in their work by the cult of 'the picturesque'. In separate sections she discusses the role of artists and draftsmen in the archaeological, topographical, and statistical surveys which were undertaken by the East India Company or by the Government of India, and in the official embassies and missions which were sent to Burma, Siam, and other countries.

Of professional British artists who worked in India, special attention is paid to the careers of George Chinnery, Thomas and William Daniell, John and Justinian Gantz, Edward Lear, Henry Salt, and William Simpson. Among amateur artists, the work of Henry Ainslie, Sir Alexander Allan, James Atkinson, the Bellasis family, Sir Charles D'Oyly, Fanny Eden, Hyder Young Hearsey, Thomas Horsfield, William Houghton, John Johnson, Colin MacKenzie, Frederick Maisey, James Manson, Thomas Postans, Robert Smith, and Elisha Trapaud, all of whom made significant contributions, is discussed in detail for the first time.

There are one hundred and twenty-two illustrations, including two in colour. Volume II has an extensive bibliography.

The cover illustration is a view of Murshidabad in Bengal, by Colonel Robert Smith, 1833 (plate 14, volume I).

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Mildred Archer

VOLUME II
OFFICIAL AND
PROFESSIONAL ARTISTS

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CATALOGUE OF BRITISH DRAWINGS

OFFICIAL ARTISTS

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| | |
|-----------|--|
| 1766 | Anon. Patna memorial. 1. |
| 1790 | Kyd, R. Antiquities and ethnology; Bengal. 8. |
| 1790-1819 | MacKenzie Collection. Topography and antiquities; chiefly S. India and Java. 1454. |
| 1792 | Kyd, A. Landscapes; Andaman Islands. 15. |
| 1792 | Beatson. Landscapes; S. India. 19. |
| 1792-94 | Alexander. Landscapes and figures; Macartney Embassy to China. 870. |
| 1793 | Devis. Ethnology; Embassy to Nepal. 6. |
| 1798 | Anon. East India House. 1. |
| 1800 | Best. Government House, Calcutta; Bengal. 5. |
| 1800-05 | Fraser. Forts, landscapes, architecture; S. India. 64. |
| 1801 | De Jonville. Miscellaneous; Ceylon. 12. |
| 1803 | Goldingham. Government House, Madras. 16. |
| 1805-17 | Horsfield. Landscapes and antiquities; Java. 568. |
| 1807-14 | Buchanan. Antiquities, ethnology; Bengal. 663. |
| 1821-22 | Finlayson Collection. Landscapes and figures; Embassy to Siam. 32. |
| 1826 | Manson. Landscapes; U.P. 12. |
| 1828 | Franklin, J. Ethnology, iron smelting; Central India. 7. |
| 1829 | Sykes. Topography; W. India. 5. |
| 1838 | Elliot. Ethnology; U.P. 5. |
| 1839 | Prinsep. Engineering; Bengal. 1. |
| 1841-43 | Bernatz. Landscapes; Embassy to Abyssinia. 19. |
| 1842 | Gilchrist. Medical. 3. |
| 1846 | Burke. Antiquities; S. India (?) 12. |
| 1846-53 | Kittoe. Antiquities; Bengal, Bihar, U.P. 212. |
| 1847-54 | Maisey. Antiquities; Central India. 60. |
| 1850 | Gill. Antiquities; Deccan. 42. |
| 1852 | Hart. Antiquities; Deccan. 74. |
| 1853 | Bombay Collection. Antiquities; W. India. 31 ff. |
| 1853 | Madras Collection. Antiquities; S. India. 89. |
| 1855 | Anon. Engineering; Bihar. 1. |
| 1855 | Grant. Landscapes, figures; Embassy to Burma. 106. |

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| | |
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| 1856 | Le Mesurier. Architecture; Sind. 3. |
| 1861-63 | Hamilton. Landscapes; S. India. 87. |
| 1868 | Anderson. Textiles; Yunnan expedition. 2. |
| 1874-90 | Burgess. Antiquities; Central, W. and S. India. 1051. |
| 1878 | Haig. Architectural; Bombay. 1. |
| 1878 | Frank. Engineering; Bombay. 1. |
| 1882 | Cole. Antiquities; S. India. 29. |
| 1902 | Anon. India Office. 1. |
| 1923 | McIntosh. Engineering; Sudan. 1. |
| 1925 | Anon. Indian Government Telegraph Service Steamer. 1. |
| 1930 | Wyatt-Smith. Figures; Yunnan. 2. |

CATALOGUE

Anon. (1766)

MSS. Eur. E. 2e (Kaye no. 18).

Design for a monument at Patna commemorating the Patna Massacre of October 1763. 1766.

Inscribed on front in ink: *Elevation of the Monumental Obelisk erecting at Patna 1766. The Dotted Line shows how high the work is carried up. Recd per Cruttenden 19 June 1767. From Exams Office Aug: 1804.*

Pen and ink; $27\frac{3}{4}$ by 11 ins.

Deposited August 1804.

Anon. (c. 1798)

2440 Front of the East India House, Leadenhall Street, London. Classical design with Ionic columns, and pediment with sculptured tympanum, surmounted by statues. c. 1798.

Pen-and-ink and wash; $18\frac{1}{4}$ by 31 ins.

Circumstances of acquisition unrecorded.

NOTE: This is probably one of the original drawings for the new East India House made by Richard Jupp or by his office. Jupp was surveyor to the East India Company for over thirty years until his death in 1799. The final drawings were shown at the Royal Academy in 1798. Work on the building was begun in 1796 and completed after Jupp's death by Henry Holland, who succeeded him as Surveyor to the East India Company. The sculptor was John Bacon. The tympanum showed George III in Roman costume defending the commerce of the East. The pediment was surmounted with three sculptures: in the centre Britannia on a lion holding in her left hand a spear with a cap of liberty, and on one side Europe on a horse and on the other Asia on a camel. The East India House was demolished during 1861 and 1862.

For an account of the negotiations connected with the designs for the East India House, see H. M. Colvin, *A Biographical dictionary of English Architects 1660–1840* (London, 1954), Richard Jupp; W. Foster, *The East India House* (London, 1924), 139; A. T. Bolton (ed.) *The Portrait of Sir John Soane* (London, 1927), 59–79.

Two boxes, containing 222 working drawings for East India House are in the Victoria and Albert Museum, Department of Prints and Drawings, D. 1552–1898

British Drawings in the India Office Library

to D. 1773–1898. The building is illustrated in J. Britton and A. Pugin, *The Public buildings of London* (London, 1828), ii, 77–89.
Revised Foster Catalogue, no. 565.

Anon. (c. 1855)

2441 East Indian Railway lattice-girder bridge over the River Son, near Patna (Bihar).
A train is crossing on the single line; a signal-man waves a green flag. Country boat on river. c. 1855.

Inscribed on mount: *Soane Bridge. Length 4536. number of spans 28 of 150 feet each.*
Water-colour; $27\frac{3}{4}$ by $50\frac{1}{2}$ ins.

Presented by the London Office of the East India Railway Company.

NOTE: The Son bridge was begun for single line traffic in 1855 and completed for double line traffic in 1870. The early stages of the work were destroyed during the Mutiny of 1857. The present picture is probably an engineer's drawing for the project.

Revised Foster Catalogue, no. 648.

Anon. (1902)

2442 The Inner Court of the India Office, King Charles Street, London, decorated for a reception on 4 July 1902.

Water-colour; $38\frac{1}{4}$ by $25\frac{1}{2}$ ins.

Circumstances of acquisition unrecorded.

NOTE: The drawing appears to illustrate a scheme of decoration by the Ministry of Works for a reception held at the India Office in honour of the coronation of Edward VII. It shows the court decorated with a crimson carpet, candelabra, palms in pots and flowers on the balconies. At the top a sheet of paper showing a night sky has been hinged above a crimson and white striped canopy suggesting that there was some doubt whether the court should be left open or closed. The coronation of Edward VII was originally fixed for 26 June 1902 but owing to the King's illness was postponed until 9 August 1902.

Revised Foster Catalogue, no. 642; for a photograph of the reception, *ibid.*, 390.

Anon. (c. 1925)

2049 *The Patrick Stewart*; a twin-screw steamer. c. 1925.

Water-colour; $10\frac{1}{2}$ by $15\frac{1}{2}$ ins.

Circumstances of acquisition unrecorded.

Alexander, William

NOTE: This steamer was constructed for the Indian Government Telegraph Service by William Simms & Co. Ltd., Renfrew, 1925. It was named after Colonel Patrick Stewart (1832–65) of the Bengal Engineers, who became Director-General of the Indo-European Telegraph 1863–65.

Anon. (n.d.)

1342 Coat of Arms of the Honourable East India Company. Also five small rubbings from the bindings of books depicting (1) the 'Old East India Company's' Arms; (2) the Honourable East India Company's Arms in 1745, (3) in 1786, (4) in 1825; (5) the Arms of Haileybury College.

Inscribed on front in ink: *The Old Company; 1745; 1786; 1825; Haileybury College.*

Pencil and pencil rubbings; size of sheet 21½ by 13 ins.

Circumstances of acquisition unrecorded.

NOTE: The 'London East India Company', commonly called the 'Old Company', was incorporated by Queen Elizabeth on 31 December 1600 under the title of *The Governor and Company of Merchants of London trading into the East Indies*. The *English Company trading to the East Indies*, commonly called the 'New Company', was incorporated by William III on 5 September 1698. These two Companies were finally amalgamated in 1708–9 under the title of *The United Company of Merchants of England trading to the East Indies*, commonly called the Honourable East India Company. When the 'Old Company' amalgamated with the 'New Company' in 1708–9, the insignia of the latter body were adopted for the joint association.

ALEXANDER, WILLIAM (1767–1816)

Born at Maidstone, 1767, Alexander became a student at the Royal Academy Schools in 1784. At the age of 25 he was attached to Lord Macartney's embassy to China as official draftsman. The expedition sailed from England in September 1792 and returned September 1794. Throughout this time Alexander kept a journal (British Museum *Add. Mss.* No. 35174) and made numerous sketches. The largest collections are in the India Office Library, the British Museum and the Maidstone Museum. After his return, engravings were made from his drawings for Sir George Staunton, *An Authentic account of an embassy from the King of Great Britain to the Emperor of China* (London, 1797), John Barrow, *Travels in China* (London, 1804) and *Voyage to Cochin China* (London, 1806), and for his own *Views of headlands, islands, etc., taken during a voyage to China* (London, 1798), *The Costume of China* (London, 1805) and *Picturesque representations of the dress and manners of the Chinese* (London, 1814).

British Drawings in the India Office Library

In 1802 Alexander became Professor of Drawing at the Military College at Great Marlow, and in 1808 first Keeper of Prints and Drawings at the British Museum with the style and rank of Assistant Keeper of the Antiquities department. He made drawings for *Descriptions of ancient marbles and terracottas in the British Museum* (4 vols, London, 1810). In 1813 he produced *Dress and manners of the Austrians*.

BIBLIOGRAPHY: G. Reynolds, 'Alexander and Chinnery in China', *The Geographical Magazine*, xx, no. 5, September 1947, 203-8; E. H. Pritchard, 'The instructions of the East India Company to Lord Macartney on his embassy to China and his reply to the Company, 1792-94', *Journal of the Royal Asiatic Society*, 1938, parts ii, iii, and iv; J. L. Cranmer-Byng, 'Lord Macartney's embassy to Peking in 1793 from official Chinese documents', *Journal of Oriental Studies, University of Hongkong*, iv, nos. 1-2, 1957-58, 117-87; J. L. Cranmer-Byng, *An Embassy to China* (London, 1962); Mildred Archer, 'From Cathay to China', *History Today*, December 1962, 864-71, reproducing WD 959 f. 12 (63); 961 ff. 26 (77), 47 (129), 66v (190), 69 (211), 74 (232).

959/1-70 ff; 960/1-66 ff; 961/1-89 ff. (Introduction pp. 24-6.)

3 volumes containing 870 drawings of landscapes, coastlines, costumes and everyday life made during Lord Macartney's embassy to the Emperor of China. Between 1792 and 1794.

With a few exceptions all the drawings are by Alexander. Most drawings are inscribed with titles in ink.

Pencil, pen-and-ink, wash, and water-colour; size of volumes, 22¼ by 17 ins; size of drawings varies from 3½ by 5 ins to 19½ by 13 ins.

Deposited with the East India Company, early nineteenth century.

NOTE: These drawings were mounted in two volumes in the early nineteenth century and numbered by the Library. They were listed in 1832 (see *MSS. Eur. D 562.13*). The volumes have since been rebound in three volumes, but the original arrangement and numbering of the drawings have been retained. Certain drawings were used or adapted for engravings in Staunton, *op. cit.*

959/1-70 ff.

372 drawings (70 folios) made during the voyage to China and during the embassy, arranged in two sections: section i, ff. 1-30 and section ii, ff. 31-70.

3 drawings are by other hands: f. 48 (67) by J. Barrow, Comptroller of the Household to Lord Macartney; f. 49 (74) by a 'Chinese mandarin'; f. 64 (174) by Thomas Hickey, who accompanied the expedition as 'portrait painter'. The whereabouts of Hickey's work done during the embassy remains unknown.

8 engravings from Alexander's drawings are included: f. 30 (170-176) and f. 61 (157).

Section i.

- f. 1 1 Two Europeans being rowed in a boat by a Chinese.
2 Sailor.
3 *Priest of Madeira.*
4 *Portuguese Soldier.*
5 *Portuguese women at Madiera.*
6 Woman at *Rio d'Janeiro.*
7 *Figures from Madiera. 1792.*
8 A cairn with cross and skulls. *At Porto Praya. St Jago, in some of the Skulls some Portuguese Copper Coins were deposited.*
- f. 2 9 *A Seapoy.*
10 *A Seapoy.*
11 *One of the Crew of the Viceroy's barge, Brazil.*
12 *The Cocksain of the Commodore's Barge at Batavia.*
13 *Native of St Jago*
14 *Inhabitant of St. Jago.*
15 *Natives of St Jago.*
- f. 3 16 Mouse. Inhabitants probably of St. Jago. On back: Octopus. *Belly of the same fish. The Sketch marked F belongs to this.*
17 *Inhabitants of St. Helena.*
18 *Slaves of St. Helena.*
19 *Malay.*
20 *Malay.*
21 *Malays of Sumatra. 1794.*
22 *Man, probably of Turon Bay.*
- f. 4 23 *Man, woman and child of Turon Bay.*
24 *Woman of Turon Bay, Cochin China.*
25 *Man of Cochin China.*
26 *Cochin Chinese.*
27 *Two men of Turon Bay.*
28 *Sleeping figure, probably from Turon Bay.*
29 *Boatman of Turon Bay.*
30 *Two men of Turon Bay.*
31 *Two men of Cochin China, 1793.*
- f. 5 32 *Boatman of Cochin China.*
33 *Boat in Cochin China.*
34 *View at Tobacco Village, Turon Bay—Cochin China.*
35 *The Fort, Macao.*
36 *The highest Fort at Macao.*

British Drawings in the India Office Library

- 37 *The Citadel at Macao.*
- f. 6 38 *Convent St Ladro at Macao.*
- 39 *The Franciscan Convent, Macao.*
- 40 *Nostra Signora da Pina, Macao, China.*
- 41 *Convent Nostra Signora da Pina, Macao.*
- f. 7 42 *Convent Nostra Signora da Pina, Macao.*
- 43 *A Bonze's Temple, & part of the inner Harbour at Macao.*
- 44 *Camoens' grotto at Macao, 1793.*
- 45 *Camoens, from the Grotto at Macao, 1794.*
- f. 8 46 *Cavern near 2nd Bar Pagodas.*
- 47 *Near the Pagoda at Second bar, Canton Rr.*
- 48 *Tyger Island, Canton River, 1793.*
- 49 *Rock near Canton River.*
- f. 9 50 *The Rock Quang yen [Kuan-yin]; in a cavity near the water's edge is a temple of the Bonzes (see Staunton, plate 43).*
- 51 *The Five Horses' Heads—Province of Fokien.*
- 52 *Rock on hill near Zhe-hol [Jehol] (see Staunton, ii, 205).*
- f. 10 53 *Chinese houses on river's edge.*
- 54 *Walled village.*
- f. 11 55, 56 *Studies of Chinese.*
- f. 11 57–62 *Studies of Chinese.*
- f. 12 63–65 *Studies of Chinese.*
- f. 13 66–68 *Studies of Chinese.*
- f. 14 69–72 *Studies of bridges; 70 and 71 inscribed with notes.*
- 73 *Broken bridge at San-cun-wey, aug. 16.*
- f. 15 74 *Bridge.*
- 75 *The Lake. Poo yang.*
- 76 *Temple by river with boat.*
- f. 16 77 *Brick makers' habitations of Thatch.*
- 78 *Comedians of China.*
- 79, 80 *Village scenes.*
- 81 *River near Hang-chuo.*
- 82 *The Golden Mountain on the Blue river or Yang-tsi-Kiang-hio [Yangtze] (see Staunton, plate 39).*
- f. 17 83 *Within the Emperor's palace, Pekin.*
- 84 *Entrance of a City.*
- 85 *House.*
- 86 *Mandarin's habitation.*
- 87 *Interior courtyard of house.*
- 88 *Hut.*

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- 89 Temple.
- f. 18 90 *Mandarin's House*.
91 *Fang, a House at Yeun min yuen* [Yuan-ming]. On back, figure sketches.
92 Missing.
- f. 19 93 Portrait of *Kien Long*. *W.A.* [Ch'ien-lung] (see Staunton, i, frontispiece).
94 Portrait of *Tchien Lung—Emperior of China* [Ch'ien-lung].
95 Portrait of *Van-ta-gin* [Wang ta-jen].
96 *Portrait of Van-ta-gin*.
97 Lord Macartney in his Earl's Robes. 'Ld McKartney' (see Staunton, ii, 153).
- f. 20 98 *His Excellly Earl McKartney, Ambassador to China*.
99 *Sir Geo: Staunton Bt. Secretary of Embassy, Tartary 1793* in his robes.
100 *Dress of the Soldiers who held the Banners etc when the Emperor returned from Jehol*. On back, figure study.
101 Chinese Shield (see Staunton, plate 19).
102 *A Military Station*.
- f. 21 103, 104 *Military Station*.
105 Temple.
106 *A Castle at a place called Lowwa, seen from the River Peyto, about 3 miles from Gulph of Leatong*.
107 *Tower near Tien-sin 35 ft high*, with details showing windows and embrasures.
108 *Chinese soldiers*.
109 *Chinese Soldier, drawn at Chusan*.
- f. 22 110 *Chinese soldiers*.
111 *Mounted soldier*.
112 *Fort soldier*.
113 *Quiver* (see Staunton, plate 19).
114 *Triumphal Arch in the Streets of Pekin*.
115–117 *Arches*.
- f. 23 118 *An Indian Tomohawk. I went out with four companions, one was killed, we took 3 scalps & 2 prisoners. On my return I was bit by a rattle snake*.
119 *Pebbles inclosed in baskets, a substitute for Shot used by the Malay Pirates*.
120 *Water-wheel* (see Staunton, plate 44).
- f. 24 121 *Chain pump used in China*.
122 *Description of pump*.
123 *Chinese working the Chain Pump* (see Staunton ii, 481).
124 *An Itinerant Smith*.
125 *Chinese Abacus or Counting Board*.
126 *Cart of Rio de Janeiro, the Wheels being fixed to the Axel which turns round with the Wheels*.

British Drawings in the India Office Library

- 127 *Carts in which we entered Peking.*
128 Chinese palanquin.
129 *A kind of Palanquin used by the ladies of Macao.*
f. 25 130 *Bronze lion in the Court of Yuan min yuan.*
131 *The Emperor's collapsible travelling throne. Camp chair in Upper Hall at Peking.*
132 *1 or 2 Dragons which stand on Pedestals in a court Yard before the Entrance of one of the Buildings at the Palace Yen-min-yuen. Lung; also Chinese characters.*
133 Chinese shoes.
134 Chinese shoe.
135 Bronze vessel (see Staunton, ii, 351).
136 *A brocade bag. A mark of extraordinary favour. 14 Sept 1793* (see Staunton, ii, 235).
137 *A Scepter of Agate, given by the Emperor of China to Sir G. Staunton. Sept. 1793. Sceptre of Peace* (see Staunton, ii, 235).
f. 26 138 *Hand wearing Bone Ensign of the First Order of Nobility. Rapacks of the Pelew Islands.*
139 *Dominus Nean. A Chinese of the Propaganda Fide* (c.f. 961, f. 53 (147)).
140 *A Chinese who was appointed Servant Cook to the Vessel in which I travelled. W.A. On back, royal coat of arms.*
f. 27 141 *Assing, a Chinese of Canton. W.A.'s servant while at Canton, 1793.*
142–147 Chinese figure studies.
f. 28 148–158 Chinese figure studies.
f. 29 159–169 Chinese figure studies (*Plate 88*).
f. 30 170–176 7 engravings made from William Alexander's drawings.
170 from 959, f. 24 (127).
171 from 959, f. 14 (72).
173 from 961, f. 28 (81).
174 from 959, f. 19 (95).
175 probably from 961, f. 68v (208).

Section ii.

- f. 31 1 *Figures from Madeira.*
2 *Figures of Cochin China.*
f. 32 3 *Turon Bay, Group of figures.*
4 *Man, probably of Turon Bay.*
5 *Figure studies. (Plate 83).*
f. 33 6 *The Franciscan Convent, Macao. Pencil sketch for f. 6 (39)*
7 *Convent of Nostra Signora da Pina, Macao. Pencil sketch for f. 7 (42).*

Alexander, William

- 8 Scene probably on Canton River.
- f. 34 9 *Stone Quarry* and landscapes. On back, landscapes.
10 *Entrance into a City for Vessels etc.*
11 Bridge.
- f. 35 12 Bridge at *Chung-ma*.
13 Bridge and sketches of boats and landscape.
14 Bridge.
- f. 36 15 *Yang-tcheou. Nov. 4* [Yangchow].
16 Boats and figures. *Nov. 18.*
17 Garden scene, *At the Ambassador's residence. Canton, 1794.*
- f. 37 18 *Factory at Canton.*
19 *Factories at Canton.*
20 River Scene.
21 *Passage up the Linpo is between the Mountain & the Houses.*
- f. 38 22 *The Place where we received the Presents near Ning-po Nov. 18.*
23 *Yang-tcheou. Nov. 4.*
24 Village house by river.
- f. 39 25 Gateway.
26 Gateway.
27 *At Tien sin.*
- f. 40 28 *The Island fort called Dutch Folly near Canton Factories.*
29 Fortifications on river bank.
30 River Scene (see f. 33 (8)).
31 *Wall of the City Chin-hai or Tin Hai.*
- f. 41 32 *Sutcheou* [Soochow].
33, 34 Chinese figure studies.
- f. 42 35–37 Chinese figure studies.
- f. 43 38 Portrait of the Emperor by Earl Macartney. *To describe the features of the Emperor. Earl Macartney delt.*
39 Portrait of George Thomas Staunton. *The son of Sir T. G. Staunton Bart. receiving on the throne the purse from the Emperor of China—1793.*
40 *Trackers of the Vessels.*
41 *Towing the Junks. Aug. 12.*
- f. 44 42–44 Chinese figures studies.
- f. 45 45 Chinese soldiers.
46–49 Military posts; on back of 47, cormorant and fish.
50 Chinese soldier. On back, portrait of *Henry Baring Esq. Assistant Secretary.*
NOTE: Henry Baring was the son of Francis Baring, chairman of the Court of Directors of the East India Company.
51 *A Military Station.*

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- f. 46 52 Chinese soldier.
- 53 *The Admiral of Chusan.*
- 54 Inscription from Rio de Janeiro and *Sedan of Rio de Janeiro.*
- 55 Chinese soldiers; 2 women and a child (*Plate 82*).
- 56 *Stands of Arms before the Military Posts.*
- 57 Chinese soldier.
- f. 47 58 Sketch of *Chinhai. Nov. 19* and *Pas. a Piece of Ordnance belonging to a War Junk. 2 feet 6 in long.*
- 59 *Nov. 27. Chinese Matchlock & Sword* (see Staunton, plate 19). On back, figure from *Chusan.*
- 60 *Imperial flags on the Junks of the Embassy.*
- 61 *Paper flags fixed on the Presents, one on each Package, & carried by Men from Tong-chen [Tungchow] to Yen-men-yuen. Aug 20, 1793. The Characters were translated by the Interpreter as signifying Tribute from the King of England to the Emperor of China. See Barrow's Life of Lrd Macartney. Vol. I. p. 351.*
- 62 *Chinese Characters placed over the Throne at the Palace Yen-men-yuen—the Colours vice versa. l.c. the field sable & the letters or & signifying 'The Great, Famous & True Light'.*
- On back, *Tonkou, on the Banks of the Payho 3 miles from the Gulph of Lia-tong.*
- 63 Chinese characters between two garlands of flowers. On back, coat of arms. *The King of Hui's Address. Cochin China.*
- f. 48 64 Pouches for pipes and a case for flints and steel.
- 65 Chinese characters and sketches of instruments by a Chinese artist. *These Instruments of Music & Gamut drawn by a native of China. W.A.*
- 66 Vases and kettles.
- 67 Agate vase drawn by J. Barrow. *Agate. eu she hing. J. Barrow.*
- 68 Lanterns and vases.
- f. 49 69 *Method of watering the paddy fields.*
- 70–73 Chinese figure studies.
- 74 *Figure Drawn by a Mandarin attending on the Embassy.*
- 75, 76 Chinese figure studies.
- f. 50 77–87 Chinese figure studies.
- f. 51 88–90 Chinese figure studies.
- 91 See WD 961, f. 63v (171).
- 92 Sailing boat.
- 93 *Whampoa from Danes Island 1794* with sailing ships anchored.
- f. 52 94 *The Lion coming down Canton River.*
- 95 *Malay Proa.*
- 96 *Malay Proa.*
- 97 *Malay Canoes & Proas.*

- 98 *The Viceroy's Boat. Rio de Janeiro.*
99 *A Malay in his canoe.*
100 *Cochin Chinese boat.*
101 *Rudder of a Cochin China Boat.*
102–104 *Boats of Turon Bay.*
f. 53 105 *Boat of Turon Bay.*
106 *Views of the River at Turon Bay.*
107 *Chusan Junk.*
108, 109 *Chinese figure studies.*
110–113 *Boats.*
111 *See Staunton, i, 341.*
f. 54 114, 115 *Chusan boats.*
116 *Chusan boat & Mr Busbly, Purser of the Hindostan.*
117 *Boats off Quesan Island near Chusan.*
118, 119 *Boats & figure studies.*
120 *Boats Between Limpo River & Chusan.*
f. 55 121 *Boat.*
122 *Anchor of heavy wood.*
123, 124 *Boats.*
125 *Boat of the Ladrone Isles.*
126 *Boat.*
127 *Canton River near the Boca Tygris.*
128–130 *Boats.*
f. 56 131–137 *Boats.*
133 *Boats off Quesan Isds—near Chusan.*
135 *Junks being built near a triumphal arch. These triumphal arches are the reward of Merit or of Meritorious Actions. Bridge of 3 arches. The Piers are too pyramidal. Suchew [Soochow]. Nov 7.*
f. 57 138–139 *Boats.*
140 *Mandarin's travelling Junk.*
Figure studies with notes on hair styles.
141, 142 *Boats.*
143 *Part of a Canal cut through High land a considerable distance. Province of Kyangnan.*
f. 58 144 *Boat.*
145 *The Junks we sailed in from Sin-chung. Nov. 19.*
146 *Boats. Nov 18.*
147 *The river at Yang-tsung.*
f. 59 148 *Boats and triumphal arches.*
149 *Salt Magazines at Tien-sin.*

British Drawings in the India Office Library

- 150 Boats on river.
- 151 Flag on the foremast head of a Chinese Junk. Tiensin.
- 152 Boat near the Payho.
- f. 60 153 *Halt of the Embassy. 1793.*
- 154 Boat on Pay-ho.
- 155 Boat on the River Pay-ho.
- 156 Boat.
- f. 61 157 Engraving of a Chinese vessel or junk from a drawing by Alexander.
- 158, 159 Boats.
- f. 62 160 Nov 22. *Vessels at Tin-hau.*
- 161 *Mandarin Junks.*
- 162 View of *Thin-gang-fou. Nov 5. 1793.*
- 163 *Capstan at the glacis or inclined plane. 16 Nov 1793.*
- 164 Boats.
- 165 Figure studies and shrine.
- f. 63 166–169 Temples.
- 170 Temple On the Road side between Tong-tcheon & Pekin.
- 171 Pagoda at Second Bar on Canton River.
- 172 Ditto.
- 173 Bell in the temple at Tongtcheou.
- f. 64 174 Sketch of temple by Thomas Hickey. *quaw-dzin, a Monument. 16 Aug. 7 o'clock in the morning. T.H.*
- 175 Urns—before the Hall of audience at Yuen-min-yuen.
- 176 A Tomb on Danes Island.
- 177 A tomb.
- 178 Col. Cathcart's Monument, Anjere Point. Straits of Sunda. (Cathcart had led an embassy to China in 1788 but died en route.)
- f. 65 179 Man's head, racoon, goat and monkeys.
- 180 Cat, figure and list of Alexander's baggage.
- 181 Theatre at Tien sin.
- 182 Chea or Theatre at Tien sin. 1793.
- f. 66 183 Theatre.
- 184 Theatre. Cochin China.
- 185 Players at Turon Bay. On back Cochin Chinese Player.
- 186 Player. Canton Dec 19.
- 187 Comedian.
- 188 Comedian of Cochin China.
- 189 Figure studies.
- f. 67 190–192 Figure studies, with boats included in 192.
- ff. 68, 69 193–198 Figure studies.

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- f. 70 199–200 Figure studies.
201 Portrait of *Chow Tazhin* [Chow ta-jen].
202 Portrait perhaps of Chow Tazhin.
203 *Mr Drummond's Gardens at Macao*.
204 *View on the River Pay-ho. 13 Augt.*

960/1–66 ff.

220 drawings, chiefly profiles of coast lines, with identifying titles and notes.

- f. 1 1 Porto Sancto.
2, 3 Island of Madeira.
4 Teneriffe.
- f. 2 5–7 Teneriffe.
- f. 3 8 Teneriffe.
9 St. Jago.
10 Cape Frio, Brazil.
- f. 4 11–13 Rio de Janeiro.
- f. 5 14–16 Tristan da Cunha Islands (see Staunton i, 199).
- f. 6 17 Tristan da Cunha Islands.
18 Island of Amsterdam (see Staunton, Plate 2).
19 St. Paul.
- f. 7 20 St. Paul.
21 Prince's Island.
22 Crocatoa and Tamarind Island.
- f. 8 23 Straits of Sunda.
24 Anjere Point.
- f. 9 25 Coast of Java.
- f. 10 26 Coast of Sumatra.
- f. 11 27 Coast of Sumatra.
- f. 12 28, 29 Coast of Sumatra.
30 Way Island and Philosopher's Island.
- f. 13 31 The Cap.
32 Straits of Sunda.
33 Straits of Sunda and *The Lion*.
- f. 14 34, 35 Straits of Sunda.
- f. 15 36 Straits of Sunda.
- f. 16 37 Straits of Sunda.
38a b Button Island in Straits of Sunda.
39, 40 The Cap.

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- f. 17 41 The Cap.
42 Straits of Sunda.
43 Java Coast.
44 Straits of Sunda.
- f. 18 45 Straits of Sunda.
46a The Sisters Islands from Sumatra.
- f. 19 46b The Sisters Islands.
47-49 Bantam Hill.
50 Bantam.
51 Bantam Hill.
- f. 20 52 Amsterdam Island near Batavia and Middleburgh Island.
53 Batavia Road, Rotterdam and Scherдам Island.
- f. 21 54a b Batavia.
- f. 22 55 Batavia.
56 Batavia.
- f. 23 57 Onrust Island with *The Lion* aground.
58a Onrust Island with *The Lion* aground.
58b North Island. 31 March 1793.
- f. 24 59 The Southernmost of the Nanka Islands and Banca Island.
- f. 25 60 Parmasang, on Banca Island.
61 Island of Panthiun.
62a Straits of Banca & Monopin Hill.
- f. 26 62b Straits of Banca.
63 Islands off Banca.
64a The Seven Islands near Banca.
- f. 27 64b The Seven Islands near Banca.
64c Nanka Islands near Banca.
- f. 28 64d Peak on the Main to the North of the Botoc Islands.
65-68 Pulo Taya.
69a-c Pulo Lingeng.
- f. 29 70 Padro Blanco.
71-73 The White Rock.
74-77 Saddle Island.
78 Anambas.
79-83 Pulo Domar.
84 Domar Island.
- f. 30 85, 86 Pulo Condore.
87a b Pulo Condore.
88 Pulo Condore.
- f. 31 89, 90 Pulo Condore.

- 91 View of a bay to the S.E. of Pulo Condore.
- f. 32 92, 93 Coast of Cambodia.
94 Cape False Varelle.
95 Coast of Tsiompa.
- f. 33 96a b, 97 Coast of Cochin China.
98–100 Pulo Cantin.
- f. 34 101, 102 Callao Island.
103 Coast of Cochin China.
104 *The Lion* leaving Turon Bay.
105 Entrance of Turon Bay.
- f. 35 106 *The Achilles, Jackall & Clarence* working out of Turon Bay.
107 Coast of Cochin China near Turon Bay (see Staunton, plate 3).
108a Entrance of Turon Bay.
- f. 36 108b Entrance of Turon Bay.
- f. 37 109, 110 Ladrone Islands.
111, 112 Lintin Island.
113 Island north of Lantao.
- f. 38 114 Lantao Island.
115 The Botoc Islands.
116 The Boca Tigris.
117a Boca Tigris. Island Fort.
117b Wangtong Island Fort at the entrance of Canton River.
- f. 39 118 Anung-hri Fort, Boca Tygris.
119 Boca Tygris.
120 Wangtong Island Fort.
121 Cowhee Island, near Macao [Ma Wan Island off the tip of Lantao].
- f. 40 122 Cowhee Island, near Macao.
123 The Canton River.
124, 125 Whampoa.
126 Macao.
127 The High Fort, Macao.
128 Macao.
- f. 41 129 Formosa.
130 Coast of China and Islands.
131 Amsterdam Islands.
- f. 42 132–134 The Heysan Islands (or Black Islands).
- f. 43 135 The Heysan Islands.
136a The Whelps near Chusan.
- f. 44 136b The Plowman and Calves.
137 Coast near Chusan.

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- f. 45 138c The land as seen from the *Hindustan* at anchor in Best Passage Bay, near Chusan.
- f. 46 138d Chusan.
139a The Quesan Islands. Also on back.
- f. 47 139b c Islands near Chusan.
- f. 48 140, 141 Islands near Chusan.
142 Staunton's or Chinsan Island (see Staunton, plate 7(i)).
- f. 49 143a Promontory of Shantung.
143b Pat-cheon point.
- f. 50 144 North coast of promontory of Shantung. July 19.
145 Cape Tin-oo-tao.
- f. 51 146 Islands off Cape Tin-oo-tao.
147 Coast of China east of Ten-cheou fou.
- f. 52 148 Village near Ten-cheou-fou.
149 Ten-cheou-fou.
150 Meatou Island 22 July 1793.
- f. 53 151 East Coast of China, 21 July and Meatou Island.
152 Keisan, one of the Meatou Islands.
153 Gulf of Leatong.
- f. 54 154 *View in the Gulph of Petchili with the Junks sent for the Baggage, Presents etc. of the Embassy. 4 Aug. 1793.*
155 Islands off Coast of China.
- f. 55 156 Lonkoo Island.
157 Santa Cruz, Teneriffe.
158–159 Unidentified coast lines.
- ff. 56, 57 160–163 Unidentified coast line.
- f. 58 164 Ten cheou-fou (see Staunton, plate 7 (iii)).
165 Unidentified coast line.
- ff. 59–65 166–196 Unidentified coast lines.
- f. 65 197 Sketch map, probably of Santa Cruz.
- f. 66 198 *A water spout at Sea.*
199 View of harbour showing Lord Macartney's residence.
200 Harbour with boats.
201 Unidentified coast line.
202 Unidentified coast line.

961/1–89 ff.

278 drawings (89 folios) made during the voyage to China and during the embassy. Seven drawings are by other hands: f. 8 (28) and f. 44 (124) by Sir George Staunton,

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Secretary to the embassy; ff 59, 59v (157–159) by Captain William Henry Parish, Royal Artillery; f. 60v, 61 (161–162) by a Chinese artist.

5 engravings are included: f. 5 (19), f. 10v (33), f. 11 (34), f. 53v (148), f. 54 (149).

f. 1 1 Elephant. *Turon Bay. June 3. 1793.*

2 Elephant. *Turon Bay.*

3 *A Seal. Island of St Paul.*

f. 2 4 *Cassowary of Batavia.*

5 *Bird. Taken from a Bird, which flew on board the Ship off Cambodia. Dove colour. Dingy green legs.*

f. 2v 6 *Cormorant. The Lou-zu or Fishing bird of China (see Staunton, plate 37).*

f. 3 7, 8, 9 *Cormorants with fisherman in boats (see Staunton, ii, 389).*

f. 4 10, 11 *Cormorants. Pelicanus Piscator—Booby.*

12, 13 *Penguins.*

14 *Mosquito. 26 June 1793. About 4 times magnified.*

15 *Cochineal insects from the plantation of the Cactus Opuntia at Rio de Janeiro, S. America.*

16 *Butterfly.*

f. 5 17 *The Rimora. Sucking fish. Many of these were found adhering to a Shark.*

18 *From a fish which fastened to a piece of Salt Beef hanging overboard. Hindostan. Turon Bay. Size of nature.*

19 *Engraving from 18. From a Fish which attached itself to a piece of Salt Beef in Turon Bay. Cochin China—taken in the Hindostan which accompanied Lord Macartney's Embassy. W.A. del.*

20 *Shell fish swimming on the sea in great numbers, called by the sailors Portuguese men of war. A species of the Nautilus.*

21 *Found in the Straits of Sunda. The Echinus.*

f. 6 22 *Fishing nets at Cow-hu Island near Macao.*

23 *Method of Fishing in China.*

24 *A Dolphin—from nature.*

f. 6v 25 *The Mangostan.*

f. 7 26 *The Mangostan, a delicious fruit of the Sunda Islands.*

27 *The Mangostan fruit of the Sunda Islands.*

f. 8 28 *A germinating cocoanut. Picked up on the beach at N. Island. Straits of Sunda—just budding it grew to this size. (sd W.A.) Sir Geo. Staunton del.*

f. 9 29 *A Chinese Fruit.*

30 *The Cactus Opuntia from the Roy. Botan. Garden at Rio de Janeiro. 11 Dec. 1792 where there is a large plantation of these trees for breeding & rearing the Cochineal Insect. Scale 1 inch to 1 ft.*

31 *Palm Tree at Macao.*

British Drawings in the India Office Library

- f. 10 32 *The Adansonia—a large tree on the Island of St Jago—Vide the Account of it in Sir G. Staunton's Embassy to China. Sd. W.A. (see Staunton, i, 141).*
- f. 10v 33 Engraving of Port Praya Bay.
- f. 11 34 Engraving of map of China after Neuhoff.
- f. 11v 35 *Tomb of Col Cathcart who was buried in a small Dutch Fort at Anjere Point—Straits of Sunda.*
- f. 12 36 The Fort containing Col. Cathcart's Tomb.
- f. 13 37 *Chinese Monuments at Macao.*
38 Chinese cemetery.
- f. 14 39 Cemetery by *The Lake Se hoa & Temple of the Thundering Winds* (see Staunton, plate 41).
- f. 15 40 *Offerings placed on the Grave of a Virgin recently buried, on Dane's Island, Whampoa.*
41 *A Burial place.*
42 *Chinese Tombs.*
- f. 16 43 Sketches illustrating dress, banners, sedan chair, drum, etc., from a funeral procession of 18 December 1793.
44 *Burying places on Danes Island, Whampoa.*
45 *Monument on Danes Island.*
46 *Monument on Danes Island, Whampoa.*
47 *Chinese Burial place.*
- f. 16v 48 *Plan & Dimensions of Poot-a-la, the Temple at Gehol in Tartary* (see Staunton, plate 26).
- f. 17 49 Geometrical elevation of ditto.
50 *Pootala, the temple at Gehol in Tartary* (see Staunton, plate 27).
- f. 18 51 *Lui fung ta or Tower of the Thundering Winds.* On back: note by J. Barrow, Comptroller of the Household to Lord Macartney.
52 *Head of Priest.*
53 *Bonze.*
54 *Habit of the Bonzes.* On back: Chinese sedan chair.
- f. 19 55 *A Goddess, Vong-khun. An Idol* (see Staunton, ii, 85).
56 *The God of Thunder etc. A Chinese Idol. W.A.*
57 *An Idol of China.*
58 *Corner of a House at Tong-chia. The Bell hanging before the Bonzes Temple at Ton-cheou.* On back: *Halt of the Embassy on the 9th Augt 1793 Evng.*
59 *Carving. In a temple between Tong tcheou & Peking* (see Staunton, ii, 347).
- f. 19v 60 *Temple of Idols.*
- f. 20 61 *Pagoda at Second Bar, Canton River.*
62 *Pagoda at Second Bar. 1793. Canton River.* On back: *Entrance of the Typa.*
63 *Chinese temple.*

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- f. 20v 64 *A Temple of Bonzes.*
- f. 21 65 *Pagoda of Lin-ung.* On back: Portrait of *Van Jagin* [Wang ta-jen].
66 *Jop House on Cooper's Id. Tournon Bay.* On back: figure sketch.
67 *Ta or Pagoda at Su-cheu & a part of the Wall. 7 Stories in all.* On back: bridges.
- f. 21v 68 *Temple of the Bonzes. See Sir G. Staunton's Acct.*
- f. 22 69 *Chinese Temple at Lin-Tsin on the banks of the Grand Canal* (see Staunton, plate 33).
- f. 23 70 *Junks of a division of the Embassy passing over an inclined plane.*
71 *Junk about to pass over an inclined plane seen at an earlier stage.*
- f. 24 72 *View of a lock.*
73 *Sluice or Lock.*
74 *Vessel drawn over an inclined Plane.*
- f. 25 75 *Bridge being opened.*
76 *Junks on river.*
- f. 26 77 *Entrance of the Whang-ho or yellow River, 1793.*
78 *Junk passing through a lock (Plate 85).*
- f. 27 79 *View at Tien Sin.*
- f. 28 80 *Pagoda & Lock in a city of Chokian called Shin san. 1793.*
81 *River scene.*
- f. 29 82 *River scene.*
83 *Embassy Junk passing along Grand canal with Lake Pao-yng on left. Saturday 21st Oct 1793* (see Staunton, plate 36).
- f. 30 84 *Junks.*
85 *Nov 2nd 1793. The same day we crossed the Whang-ho. Guard of honour drawn up on bank* (see Staunton, plate 18).
- f. 31 86 *Junk.*
- f. 32 87 *Junk like a houseboat.*
88 *River scene with junks.*
- f. 33 89 *Junk.*
90 *A Chinese Ship of War. On back: The Baggage Junks at Tin-hai.*
91 *One of the Baggage Junks. 5 Aug 1793.*
- f. 34 92 *Small boat.*
93 *War Ship.*
94 *Junks.*
- f. 35 95 *Junks.*
96 *Junks.*
- f. 36 97 *Junk of War or Pin-gun-ha.*
98 *War Junks (Plate 84).*
- f. 37 99, 100 *Boats.*

British Drawings in the India Office Library

- f. 38 101, 102 Boats.
- f. 39 103 Boats.
104 A vane and an anchor. On back: *See-kon at the Entrance of the Pay-ho.*
Aug 8 1793.
105 Junk.
106 *On the River Un-leang.*
- f. 39^v 107 Junk. *Aug 13.*
108 Boats and figure studies.
- f. 40 109–111 Boats.
- f. 40^v 112 Boat.
113 Boat in *Turon Bay.*
114 Boat.
- f. 41 115–117 *Malay Prow.*
118 *Malays of the Straits of Sunda. Canoe with outrigger.*
119 *A Malay Prow.*
- f. 42 120 *View at Whampoa. Canton River.*
121 One of the English ships surrounded by junks on the river.
- f. 42^v 122 *From the Planetarium, the principal present to the Emperor of China.*
- f. 43 123 *The Bocca Tygris or Entrance of Canton River. The Lion & Fort saluting.*
- f. 44 124 *A Malay Kris or dagger. Sir Geo Staunton delt.*
125 *A Dagger used by the Malays, with and without its sheath.*
- f. 45 126 *A Cochin Chinese of Turon Bay. W. Alexander delt ad vitam.*
- f. 46 127, 128 Gateways.
- f. 47 129 Chinese archers with horses and dromedary.
- f. 47^v 130 Chinese soldiers.
- f. 48 131, 132 Chinese soldiers.
- f. 49 133, 134 *A Chinese Soldier in undress.*
135 Chinese soldiers by a fort (see Staunton, plate 17).
- f. 50 136, 137 *A Military Post.*
- f. 50^v 138 River with bridge, boats and houses.
- f. 51 139 *Military Post.*
140 *Wall of a city or town called Pon-eengin.*
- f. 51^v 141 *Plan of the English Ambassador's House in Pekin.*
- f. 52 142 *View in the Ambassador's residence at Pekin.*
- f. 52^v 143 *Banners at the Emperor's return from Jehol.*
144 *Plan of the Hall of Audience which contained the Presents. One of the Gold Jars. The Emperor's letter on this Table.*
145 *Plan of the Hall of Audience & Throne.*
- f. 53 146 *The Throne in the Hall at Yen Shin Yuen* (see Staunton, ii, 129).

Alexander, William

- 147 *Dominus Nean. A Chinese Missionary of the Propoganda fide at Naples who attended the Embassy as Interpreter 1794* (see 959/f. 26 (139)).
- f. 53^v 148 Engraving of Sir George Leonard Staunton by C. Picart after a miniature by Engleheart.
- f. 54 149 Engraving of Lord Macartney by Henry Hudson after a painting by Mather Brown.
- f. 55 150 *Lord Macartney from a Picture by Sir Joshua Reynolds in my possession. W.A.*
- f. 55^v 151 Portrait of *Vun ta gin* [Wang ta-jen].
- f. 56 152 Portrait of *Tchien Lung. The Great Emperor.*
- 153 Portrait of *Van ta gin—a Mandarin* (See WD 959, f. 19 (95–96)).
- f. 57 154 The Emperor receiving the Embassy, with key to its members (Plate 81).
- f. 58 155 *The Emperor of China receiving the Ambassador at Jehol, Tartary* (see Staunton, plate 25).
- f. 59 156 *Sketch of a Plan of the Tent of Audience in Van-shu-yuen, or Garden of Ten Thousand Trees, as prepared for the Introduction of the British Ambassador.*
- 157 *Emperor's arrival at the Tent in Vun shiu yuen or garden of 10,000 trees on the morning of the British Ambassador's introduction. From a drawing by Capt. Parish. Roy: Art.:*
- f. 59^v 158 *Plans, Section & Elevation of a Tower (No 2) on the great Wall near the Pass at Cou-pe-kiou. From Plans etc taken on the Spot by W. H. Parish of the Royal Artillery. 1793* (see Staunton, plate 23).
- 159 *Section and Elevation of the Great Wall, which separates China from Tartary. From a Drawing made on the Spot by Capt. Parish of the Royal Artillery.*
- f. 60 160 The Great Wall of China near the Pass of Cou-pe-koo (see Staunton, plate 24).
- f. 60^v 161 Chinese landscape drawing in Chinese ink.
- f. 61 162 Chinese landscape drawing in Chinese ink.
- f. 62 163, 164 Two Chinese buildings inscribed: *From Sir W. Chambers.*
- f. 62^v 165, 166 Chinese buildings.
- 167 *At Han-tchiou [Hangchow], the other side of the canal where the Junks lay in the city.*
- f. 63 168 *A Chinese Theatre—Canton. 21 Decr. 1793* (see Staunton, plate 30).
- 169 *Junks on river.*
- f. 63^v 170 Figure study.
- 171 *Chinese ladies receiving refreshment* (see WD 959, f. 51 (91)).
- 172 Figure studies.
- f. 64 173 *Tracking the Vessels.*
- 174 *Trackers in rainy Weather.*
- 175 *Trackers.*
- ff. 64^v–66 176–188 Figure studies.

British Drawings in the India Office Library

- f. 66v 188 On back: *Pagoda near Hang-tcheou-fou, where the Embassy separated.*
189 Child with gourd on its back. *Machine to prevent children from sinking when fallen overboard. Canton River.*
190 Figure study (Plate 87).
- f. 67 191 Men with *Money in their ears.*
192 *A horse with but one hind leg.*
193 *Mandarin carrying the Emperor's letter before the Ambassador* (see Staunton, plate 32).
194 *The Fouyen of Canton* [Fu-yuan, official designation for the Governor of a province].
195, 196 Figure studies, some showing women with bound feet.
- f. 67v 197–201 Figure studies.
- f. 68 202 *Boat Girl of Canton River.*
203 *Washing Girl of Canton River.*
204, 205 Figure studies.
- f. 68v 206 Sedan chair (see Staunton, ii, 73).
207 Harrow.
208 Figure studies showing various crafts.
- f. 69 209–11 Figure studies showing various crafts.
- f. 69v 212 *Officer of Police* (see Staunton, plate 28).
213 *The Cang, a punishment used in China* (see Staunton, plate 28).
214 *The Cang.*
- f. 70 215, 216 *Culprits before a Magistrate.*
217 *Man being beaten* (Plate 86).
- f. 70v 218 Figure and landscape sketch.
219 Figure studies.
- f. 71 220 Landscape.
221, 222 River scenes. *Tong-chew Aug. 13.*
- f. 71v 223, 224 River scenes on Blue River.
- f. 72 225 River scenes on *Blue River.*
226 Rice fields.
227 *At Tonkon, a town 3 or 4 miles up the Pay-ho. Lord Macartney on board the Brig Clarence.*
- f. 73 228 Views of towns. *Yang-tsung.*
229 Street scene.
230 *Part of the Town. San-cian way and Mandarin's House, Ta whang. Augt 16.*
- f. 73v 231 Figures near a city
- f. 74 232 River with bridges and boats.
233 River scene.
- ff. 74v–76 234–241 Studies of figures and houses (238, see Staunton, ii, 397).

Anderson Collection

- f. 76v 242 *Whampoa*.
243 *River scene*.
- f. 77 244, 245 *Figures and houses*.
- f. 77v 246 *Tyfou or Tyger Id, Canton River*.
247 *Pagoda at Second Bar*.
248 *Rocks near second bar Pagoda, Canton River, 1793*.
- f. 78 249 *View on the River Pay-ho*.
250, 251 *River scenes*.
- f. 79 252 *Rocks by Canton River*.
253 *Excavation on the East Side of Canton Rr. 10 Jany 1794*.
- f. 79v 254 *Rocks At Second bar, Canton Rr*.
255 *Macao*.
- ff. 79v-81 256-262 *Rocks near Pagoda, Second Bar, Canton River*.
- f. 81v 263 *Camaoens' Grotto at Macao from a Chinese drawing*.
- f. 82 264, 265 *Camaoens' Grotto (see Staunton, ii, 591)*.
- f. 83 266, 267 *Macao*.
268 *The Barrier across the Isthmus at Macao, dividing the Portuguese and Chinese territories*.
- f. 83v 269 *View near Turon Bay, Cochin China*.
- f. 84 270 *View at Bantam: Island of Java. 1793. W.A.*
- f. 84v 271 *Town at foot of mountain*.
- f. 85 272 *Taken from the Inn at Batavia. 1793. W.A.*
- f. 85v 273 *Mandarin of Chusan*. On back: *Taken from the Boats of the Ladron Islands*.
274 *Copy of drawing by John Michel Aubert of a waterfall in the Straits of Sunda, 1752*.
- f. 86 275 *The Aquaduct at Rio de Janeira called Arcos de Carioco taken from a hill on the right hand of the road to Matta Cavallo*.
- f. 86v 276 *A Turon Bay Beauty*. On back: *Figure from Turon Bay. Cochin China. 1793*.
277 *Figure from Turon Bay—Cochin China*.
- f. 87 278 *A Malay Girl. Batavia*.
279 *Malay with mangostans—Batavia*.
- f. 88 280 *Portrait—perhaps of Benjamin (see 282)*.
- f. 88v 281 *Study of a boy's head. Rio de Janeiro*.
- f. 89 282 *Benjamin—a Slave purchased by Sir G. Staunton at Batavia*.

ANDERSON COLLECTION. YUNNAN EXPEDITION, 1867-1868

Dr John Anderson (1833-1900) was Professor of Natural History at the Free Church College, Edinburgh, before going to India in 1865. Superintendent, Indian Museum,

British Drawings in the India Office Library

Calcutta, 1865–86. Anderson took part in several expeditions, as medical officer and naturalist, to Upper Burma and Yunnan 1867–68 and 1875–76, to Mergui Archipelago 1881–82. He published accounts of his travels and discoveries. His collection of Chinese drawings was sold to the British Museum in 1881.

1331; 1332

2 drawings of designs on textiles collected in the Sanda Valley during the expedition to Yunnan, S.W. China, in 1868, and drawn in Calcutta in 1870, probably by Indian draftsmen.

Inscribed on front in ink: *Yunan Expedition Sanda Valley 1868, Dr Anderson, Calcutta, 1870.*

Water-colour; $11\frac{1}{2}$ by $9\frac{1}{4}$ ins and $13\frac{3}{4}$ by $8\frac{3}{4}$ ins.

Circumstances of acquisition unrecorded.

BIBLIOGRAPHY: J. Anderson. *Report on the expedition to western Yunan via Bhamo* (Calcutta, 1871).

BEATSON, ALEXANDER (1759–1830)

Ensign in Madras Infantry 1776; Lieutenant 1780; Captain 1791; Major 1797; Lt. Colonel 1799. Retired 1813. Major General 1814. Beatson was Captain of Guides when he made these topographical drawings during the third Mysore War of 1790 to 1792. Author of *A View of the origin and conduct of the war with Tippoo Sultaun* (London, 1800).

MSS. Eur. D. 48 (Kaye no. 151. 3).

Geographical Observations in Mysore & the Barramaul with an Examination of the Passes of Muglee, Pallamanair, Cuddapanattam, Pedanaigdurgum, Ryacotta & Anchitty. To which are added some Military Sketches of Hill Forts, & of Seringapatam. Madras May 1792.

Many of these sketches are mere diagrams, but 19 have some topographical and artistic interest.

Inscribed with titles on both back and front of drawing. Often signed and dated.

Pen-and-ink and wash or water-colour; size (unless otherwise stated) $12\frac{1}{2}$ by 15 ins.

Deposited 18 December 1792.

p. 112 16. *View & Bearings for determining the Position of Tippoo's Encampments previous to the Attacks on the night of the 6th February 1792. To which are added the Routes of the Three Divisions to attack the Enemy's.* Alex. Beatson. 6th February 1792.

Pen-and-ink and water-colour; $12\frac{1}{2}$ by $37\frac{1}{2}$ ins.

Bernatz, Johann Martin

- p. 124 21. *View of the North Face of Seringapatam. A. Beatson. From a village 150 yards south of Mahommed's Redoubt. 15th February 1792.*
Pen-and-ink and wash; 12½ by 38 ins.
- p. 220 22. *View of the North Face of Kistnagheri. A. Beatson. 1st November 1790.*
23. *View of the North Face of Kistnagheri. A. Beatson. 1 November 1790.*
24. *View of the South Face of Kistnagheri. A. Beatson. 3 Novem 1790.*
25. *View of the West Face of Kistnagheri. A. Beatson. 1 Novem 1790.*
26. *View of the East Face of Kistnagheri. A. Beatson. 2 Novem 1790.*
- p. 424 27. *View of Nandedurgum from the Battery of Four Guns. A. Beatson October 1791.*
28. *View of the Breach of Nandedurgum. A. Beatson October 1791.*
29. *Nandedurgum from the North. A. Beatson October 1791.*
Pen-and-ink and water-colour; 12½ by 21.
- p. 436 30. *Sawindroog from South-West. A. Beatson 27 June 1791.*
Pen-and-ink and wash; 12½ by 14¼ ins.
31. *Sawindroog from the West. A. Beatson. 27 June 1791.*
Pen-and-ink and wash; 12¾ by 21 ins.
32. *Sawindroog from the South East. A. Beatson. 27th Novem 1791.*
Pen-and-ink and wash; 12½ by 14¾ ins.
33. *Sawindroog from the East. A. Beatson. Captain of Guides. 30th Novem 1791.*
34. *Sawindroog from the North-west. A. Beatson. 27 June 1791.*
35. *Proposed Attack upon Sawindroog. A. Beatson. 1 Decem 1791.*
36. *Sawindroog from Colonel Stuart's Encampment. A. Beatson. 10th December 1791.*
37. *Sawindroog. From a Rock 875 yards from the nearest wall from which three 18 Pounds were opened on the 17th December 1791. A. Beatson. December 1791.*
38. *Sawindroog from the Five Gun Battery—distant 600 yards from the Wall. A. Beatson. December 1791.*

BERNATZ, JOHANN MARTIN (1802–1878)

Born at Speyer (Germany), Bernatz visited Vienna and Bavaria in 1829 making oils and water-colours of churches. In 1836 and 1837 he went to Egypt and Palestine and on his return published *Views of the Holy Land from nature* (40 plates). From 1841 to 1843 he was attached as official artist to an embassy to Sahela Selassie, King of Shoa in Southern Abyssinia, led by Captain William Cornwallis Harris (1807–1848) of the Bombay Engineers. Some of his drawings were used for W. C. Harris, *Illustrations of the highlands of Aethiopia* (London, 1844), and for his own *Views of Ethiopia* (Munich, London 1852; Hamburg, 1855). (Introduction p. 26.)

British Drawings in the India Office Library

2209/1-19 drawings.

19 drawings of scenes and landscapes made during an embassy to Abyssinia. 1841-1843. Inscribed on fly-leaf: *Views in Abyssinia. Painted by Mr Bernatz during Major Harris's mission to Shoa, illustrating the scenery of the localities in which the Colobus Guereza (Ruppel), the Cynocephalus Gelada (Ruppel) and other specimens of Natural History contained in this Museum, were collected. Recd in the Museum 16th Augt 1843 vide Minute of Committee Finance and Home of this date. Recd May 1843.*

Some drawings signed and inscribed on back in ink.

Oil on paper; size of volume, 20 by 14 ins; drawings of varying sizes.

Deposited May 1843 as background material for the natural history specimens sent to the Company's Museum. See *Court Minutes*, 16 August 1843. 'A letter from Capt. Harris of the Bombay Engineers dated this day was read requesting instructions as to the disposal of a Map and Paintings, also of 13 cases containing Specimens of Natural History etc. collected during his Embassy to the Court of Shoa in Southern Abyssinia. Ordered that Dr Horsfield take charge of the same.'

NOTE: The embassy is described by W. C. Harris, *The Highlands of Aethiopia*, 3 vols. (London, 1844).

- 1 Tajura. Landscape with small town beside a bay. 1841.
Inscribed on front in ink: *Taljura 1841 Bernatz.*
- 2 Tajura. Landscape with bay and mountain of Jebel Goodah. 1841.
Inscribed on front in ink: *Taljura 1841. M. Bernatz*; on back in ink: *Jebel-quda near Tajuri.*
- 3 Mountain landscape with village.
Inscribed on front in ink: *M.B.*
- 4 Sagallo; landscape with bay, an arid shore in the foreground.
Inscribed on back in ink: *Sikaloo.*
- 5 A procession of priests in rich robes, carrying umbrella and censers, led by a boy bearing a long pennant, at the Church of St. Michael, Ankobar. Mountainous landscape in background. 1842.
Inscribed on front in ink: *M.B. 1842*; on back in ink: *Church of St Michael Ankobar.*
Original drawing for Harris, plate 23.
- 6 A dead elephant; huntsmen with shields and lances dancing on the carcass.
Inscribed on front in ink: *W.C.H. M.B.* (The joint signature would suggest that Bernatz made the painting from a sketch by Harris.)

Bernatz, Johann Martin

- 7 The British Mission, accompanied by Abyssinians, entering Ankobar. 1841.
Inscribed on back in ink: *Ankobar*.
- 8 A bay with shipping in the distance and tents on the shore—perhaps Tajura. In the foreground a camel, and women bathing, 1841.
Inscribed on front in ink: *M.B. 1841*.
- 9 The Salt Lake, Bahr Assal, a camel caravan winding across the sandy foreground. 1841.
Inscribed on front in ink: *M.B. 1841*; on back in ink: *Salt Lake*.
- 10 Valley of the Chaka. Mountainous landscape with pack-animals in foreground. 1841.
Inscribed on front in ink: *M.B.*
- 11 Forest scene with pool in foreground, near Ankobar.
Inscribed on back in ink: *Forest, near Ankobar*.
- 12 Afforbina, near Ankobar. Mountainous landscape. 1842.
Inscribed on front in ink: *M.B. 1842*; on back in ink: *Afforbina near Ankobar*.
- 13 Another view of the Salt Lake, Bahr Assal, camel and pony with riders in foreground.
Inscribed on back in ink: *Salt Lake*.
- 14 Hilly landscape; S. view of Ankobar.
Inscribed on front in ink: *M.B.*; on back in ink: *Ankobar from the South*.
- 15 The British Residency at Ankobar. Hilly landscape with thatched huts in foreground flying a Union Jack. An Englishman in a red cloak riding into the village. 1842.
Inscribed on front in ink: *M.B. 1842*; on back in ink: *Town of Ankobar*.
Original drawing, with some modifications, for Harris, plate 15.
- 16 Barren landscape with vultures and adjutant bird beside a carcass.
- 17 The celebration of Easter in the palace at Ankobar. 1842.
Inscribed on front in ink: *M. Bernatz 1842*; on back in pencil: *Easter Feast in the Palace at Anko'bar. 76*.
- 18 Hilly landscape at Ankobar.
Inscribed on back in ink: *Ankobar*.
- 19 Hilly landscape with cascade in foreground, near Ankobar.
Inscribed on back in ink: *near Ankobar*.

British Drawings in the India Office Library

BEST, JAMES (fl. 1804)

Assistant in the Drawing Office of the Chief Engineer, Major-General Cameron, Calcutta.

1003–1005; 1319; 1320

5 plans and elevations of the new Government House, Calcutta, made from the designs of Captain Charles Wyatt. c. 1804. Deposited 1804.

NOTE: These are probably the drawings taken to England by Wyatt in 1804 to show to the Directors of the East India Company. (Introduction, pp. 38–9.)

BIBLIOGRAPHY: G. N. Curzon, *British government in India* (London, 1925), i; Mildred Archer, 'A Georgian palace in India', *Country Life*, 9 April 1959, 754–56, reproducing WD 1004, 1319 and 1320.

1003 Plan of the basement storey.

Inscribed on front in ink: *Plan of the Basement Story of the New Government House. Drawn by Jas Best*; and 30.

Pen-and-ink and wash; 27 by 29½ ins.

1004 Plan of the principal storey.

Inscribed on front in ink: *Plan of the Principal Story of the New Government House*; and 31.

Pen-and-ink and wash; 28½ by 31¾ ins.

1005 Plan of the attic storey.

Inscribed on front in ink: *Plan of the Attic Story of the New Government House*; and 32.

Pen-and-ink and wash; 25¾ by 29¼ ins.

1319 Elevation of the N.W. front.

Inscribed on front in ink: *Elevation of the North West front of the New Government House. Drawn by Jas Best*; and 28. Recd from Secretary's Office.

Water-colour; 19 by 32½ ins.

1320 Elevation of the S.E. front.

Inscribed on front in ink: *Elevation of the South East front of the New Government House. Drawn by Jas Best*; and 29.

Water-colour; 18½ by 30 ins.

BOMBAY GOVERNMENT COLLECTION (1853)

1596/1-49 ff.

31 folios of drawings of sculpture in the rock-cut caves and temples at Aihole and Badami (Bombay). 1853.

f. 1 inscribed in pencil in Marathi script. Translation: *Copies taken from the sculptures in the temples and old caves of Haveli and Badami, in the Taluku of Hungund and zilla of Belgaon.*

f. 2 inscribed in ink in English: *Copies of Sculpture, from the rock caves and temples of Iwullee and Badamee, in the Hoongoond and Badamee Talooks, of the Belgaum Zillah, Bombay, 1853.*

Some folios inscribed in *nāgarī* characters in pencil with names of deities.

By Indian draftsmen.

Pen-and-ink and wash; size of volume 28½ by 23 ins.

Probably deposited by the Bombay Commission, c. 1854.

(Introduction, p. 35.)

BUCHANAN, FRANCIS (Later BUCHANAN-HAMILTON) (1762-1829)

Bengal Medical Service 1794-1815. Assistant Surgeon 1794; Surgeon 1807. During most of his career he was employed on special missions and survey work. In 1795 he accompanied Captain Symes on his mission to Ava. From 1796 to 1798 he was stationed at Lakshmipur and in 1798 he was on survey work in Chittagong. From 1800 to 1801 he travelled through the newly acquired territories of Mysore, Kanara and Malabar and the results of his enquiries were published as *A Journey from Madras through the countries of Mysore, Canara and Malabar* (London, 1807), 3 vols. During 1802 and 1803 he accompanied Captain Knox on a mission to Nepal and collected much of the material for *An Account of the kingdom of Nepal, and of the territories annexed to this domain by the house of Gorkha* (Edinburgh, 1819). In 1803 he was attached to the staff of Marquis Wellesley, Governor-General of Fort William, as Surgeon. During this period he became Superintendant of the Institution for Promoting the Natural History of India which Wellesley had founded at Barrackpore. Under Buchanan's supervision a large number of animals and birds were collected in the menagerie, drawn and carefully recorded. In 1805 Buchanan accompanied Wellesley to England and himself took furlough.

After his return to India in 1807 Buchanan was directed to make a statistical survey of the Bengal Presidency. This work continued until the hot weather of 1814. From November 1814 he became Superintendant of the Calcutta Botanic Garden. He

British Drawings in the India Office Library

retired from India on 23 February 1815 and went to live in Scotland. On succeeding to his mother's estate in 1815 he took the name of Buchanan-Hamilton. During his retirement he published his book on Nepal, as well as *Genealogies of the Hindus, extracted from their sacred writings* (Edinburgh, 1819) and *An Account of the fishes found in the River Ganges and its branches* (Edinburgh, 1822). It was not until this century that his reports were published by the Bihar Government: the Purnea account in 1928, Dinajpur in 1933, Shahabad in 1934, Bihar and Patna in 1936 and Bhagalpur in 1939. (Introduction p. 30-1.)

Buchanan's papers, including his surveys of the Bengal Presidency, were deposited by him with the East India Company in Leadenhall Street in 1816 after he had retired from India. The natural history drawings have already been listed and discussed in the Library's catalogue (Mildred Archer, *Natural history drawings in the India Office Library* (London, 1962), 7, 23, 29-33, 38-40, 54, 56, 64, 71-6, 92-8, 105, 106, plates 9, 10, 18, 19). All Buchanan's papers have been fully catalogued by Kaye (nos. 156-175), and the drawings have been carefully listed in nos. 170-174. It is therefore unnecessary to recatalogue them and they have merely been entered below in summary form. One group, however (MSS. Eur. C. 14, 'Costumes of Behar'), has been recatalogued, since in the light of recent knowledge a fuller description is advisable.

For early lists of Buchanan's papers, see MSS. Eur. D. 562. 11, 12.

Many of Buchanan's drawings were used by R. M. Martin, *The History, antiquities, topography and statistics of eastern India* (London, 1838).

MSS. Eur. C. 14; MSS. Eur. D. 95; MSS. Eur. D. 96; MSS. Eur. D. 97; MSS. Eur. E. 73; MSS. Eur. G. 25.

6 volumes of drawings, maps and inscriptions chiefly made during Buchanan's surveys of the Bengal Presidency. 1807-1814: Dinajpur (Bengal) 1807-8; Rangpur (Bengal) 1808-9; Purnea (Bihar) 1809-10; Bhagalpur (Bihar) 1810-11; Bihar district and Patna (Bihar) 1811-12; Shahabad (Bihar) 1812-13; Gorakhpur (U.P.) 1813-14. A few relate to Assam 1794 and Nepal 1802-3.

Most of the drawings are by Indian draftsmen attached to Buchanan's staff.

Pen-and-ink and wash.

Deposited 1816.

MSS. Eur. C. 14 (Kaye no. 170).

46 drawings (57 folios); 42 illustrating costumes worn by Hindu and Muhammadan men and women in Bihar, and 4 depicting fishing nets, pounders, musical instruments and pottery. Costume drawings c. 1814; ethnographical drawings c. 1808 to 1809.

Inscribed with titles in ink.

ff. 1-42 water-colour, ff. 45-51 pen-and-ink and wash; size of volume 11 $\frac{3}{4}$ by 9 ins.

Costume drawings approx. 10 by 8 ins; ff. 45–51 approx. $10\frac{3}{4}$ by $14\frac{1}{2}$ ins.

6 costume drawings are reproduced in Martin: ff. 1 & 2 (Martin I, frontispiece), ff. 24 & 25 (Martin I, i), ff. 5 & 6 (Martin II, ii). The remaining six costume illustrations in Martin (II, frontispiece; III, frontispiece and ii) are missing from the Buchanan MSS. and account for the missing numbers 26–31. They were probably mislaid while being lithographed for Martin. The four ethnographical drawings (ff. 45–51) were made during the Dinajpur and Rangpur surveys of 1807–8 and 1808–9 and are reproduced in Martin: f. 51 (Martin II, 948), ff. 45, 46 (Martin III, 586), ff. 47, 48 (Martin III, 592), ff. 49–50 (Martin III, 600). The costume drawings were probably acquired by Buchanan about 1814 after the Patna survey was finished. They are executed on paper with 1812 and 1813 water-marks whereas the Patna survey was conducted during 1811 and 1812. It seems probable that Buchanan, having seen sets of paintings by Indian artists, depicting costume and occupations at Patna, ordered a set to be specially prepared for him. Although some of the drawings are part of stock sets (e.g. the milkman and his wife, ff. 39, 40), others showing summer and winter dress were probably made to Buchanan's order. The costume paintings are not mentioned in the formal lists of Buchanan's drawings and may well have been added to the collection after the survey reports were completed.

MSS. Eur. D. 95 (Kaye no. 171. 1).

246 drawings of sculpture and architecture with plans of sites made during Buchanan's surveys in the Bengal Presidency. 1807–14. Section i, nos. 1–31. Drawings made in Benares, Sarnath, Allahabad for a survey which was never completed. 1813–14. Section ii, nos 1–204. Drawings made during the surveys of Dinajpur, Rangpur, Bhagalpur, Shahabad, Bihar and Patna, and Gorakhpur. 1807–14. Drawings of sites and monuments at the following places are included: Dinajpur district: tomb of Ghiyath al-din; Rangpur district: Kamalpur, Jalpes; Bhagalpur district: Champanagar, Karinpur; Shahabad district: Sher Shah's tomb at Sasaram, palace at Rohtasgarh, Baijnath temple; Bihar and Patna: Gaya, Bodhgaya, Barabar caves, Kundulpur, Begumpur, Manora, Daudnagar, Dapthu, Baragaon (Nalanda), Rajgir; Gorakhpur district: temples at Gorakhpur, Rudrapur, Dudnath.

Inscribed with titles in ink.

Sizes varying from $8\frac{1}{4}$ by $6\frac{3}{4}$ ins to 28 by $38\frac{1}{2}$ ins folded into a volume $13\frac{1}{2}$ by $8\frac{1}{4}$ ins.

MSS. Eur. D. 96 (Kaye no. 171. 2).

205 drawings.

Duplicates of MSS. Eur. D. 95 section ii, with the addition of a plan of Patna city.

Varying sizes. Map 18 by 55 ins, folded into a volume $13\frac{1}{2}$ by $8\frac{1}{4}$ ins.

British Drawings in the India Office Library

MSS. Eur. D. 97 (Kaye no. 172).

26 maps and plans; 9 relating to Assam 1793–94, 10 to Nepal 1802–3, 7 to the Bengal Presidency surveys 1807–14.

The Assam maps are by Ensign Thomas Wood, Surveyor with Captain Walsh's Detachment in 1793–94, and include maps of the Brahmaputra valley and Gauhati.

The Nepal and Bengal maps are by Indian assistants including Kamal Lochan.

The Bengal Presidency maps include Patna City, Gaur, Kamalapur Palace and Fort (Rangpur), Ayodhya, hilly territory in Bihar. Sizes varying from $8\frac{1}{2}$ by 6 ins to 25 by 40 ins folded into a volume $13\frac{1}{2}$ by $8\frac{1}{4}$ ins.

MSS. Eur. E. 73 (Kaye no. 173).

62 copies of inscriptions made for the Purnea, Bhagalpur, Bihar and Patna, Shahabad and Gorakhpur surveys.

Varying sizes folded into a volume $14\frac{3}{4}$ ins by 10 ins.

MSS. Eur. G. 25 (Kaye no. 174).

78 sheets of miscellaneous drawings (including 30 duplicates); 41 sheets relate to the Dinajpur survey 1807–8; 35 sheets to the Bhagalpur survey 1810–11; 2 sheets to the Purnea survey 1809–10.

The Dinajpur drawings include architecture at Gaur, fishing nets, sugar mill, oil mill, still, potter's furnace, indigo beater.

The Bhagalpur drawings include buildings at Monghyr, Rajmahal and Champanagar, as well as sickles, smelting furnace, reel for winding tasar silk, and a still.

The Purnea drawings depict a fishing net and sheep.

BURGESS COLLECTION. BURGESS, JAMES (1832–1916)

In India 1855–89. Archaeological Surveyor and Reporter for Western India 1874–80, with S. India added 1881–85. Director General, Archaeological Survey of India 1886. Retired 1889. (Introduction, pp. 36–7.)

2210–2225; 1487–1565

16 volumes (972 drawings) and 79 miscellaneous drawings of sites and monuments in W. and S. India. Prepared mainly by Indian draftsmen under the supervision of James Burgess, 1874–90. After 1886, when Burgess became Director-General, the draftsmen were trained and supervised by Henry Cousens.

Burgess Collection

2210/1-74 ff.

106 drawings (74 folios) of plans, sections, elevations, sculpture and architectural details from sites in Hyderabad and Bombay: temples in the fort, Belgaum (4); Kadaroli temple (1); Sampganw mosque (1); Bail Hangal temple (1); Pattadakal temples (4); Huli Panchalingadeva temple (1); Badami Great Cave and Caves 1-3, 5, 6, 8-12, 14, 16, 18 (18); Aihole temple (2); Dharasinva caves and temple (10); Karusa Caves (7); Narayanpur Mahadeva temple and sculpture (5); Nilanga Hedadpanti temple (3); Tiprad sculpture (1); Bidar mosque, durga and madrasah (4); Amba Jaina cave (1); Mominabad sculpture (1); Paithan wood-carving (1); Sanvakhed Shiva temple (2); Aurangabad caves (38); Ellora Ahalyabai temple (1). January 1874-January 1876.

f. 2 stencilled: *Original Drawings. Archaeological Survey, Belgaum, Bidar, Aurangabad, Burgess. Archaeological Survey of Western India. Vol. III. (New Imperial Series. Vol. III.)*

Drawings inscribed with titles in ink or pencil and signed by J. Burgess, H. Cousens, Ganpat Purshotam, Jayrao Raghoba.

Pencil, pen-and-ink and wash; size of volume $27\frac{1}{2}$ by $21\frac{1}{2}$ ins.

Deposited c. 1876.

NOTE: Most of these drawings are reproduced in J. Burgess, *Report of the first season's operations in the Belgam and Kaladgi districts January to May 1874. Archaeological Survey of Western India, New imperial series I* (London, 1874), and J. Burgess, *Report on the Antiquities in the Bidar and Aurangabad districts in the territories of His Highness the Nizam of Haidarabad, being the result of the third season's operations of the Archaeological Survey of Western India 1875-76. New Imperial Series III* (London, 1878).

2211/1-91 ff.

94 drawings (91 folios) of rock-cut temples in Bombay and Hyderabad, including plans, sections, elevations, and drawings of sculpture and architectural details: Bhaja (12); Bedsa (3); Karadh (13); Kuda (6); Mahad (2); Junnar (2); Patna-Pitalkhora group (12); Badami (14); Aihole (8); Ankai (12); Dhoke (1); Bhamburde (1); Dharasinva (3); Karusa (3); Amba (2). 1877-78.

f. 2 inscribed in ink: *Archaeological Survey of Western India. Original Drawings, from the Buddhist Rock Temples at Bhaja, Karadh, Kuda, Mahar, Badami and Aihole prepared under the superintendence of Jas. Burgess, L.L.D. Archaeological Surveyor.*

f. 3 inscribed in ink: *List of Drawings of Archaeological Survey.*

Drawings inscribed with titles in ink or pencil and signed by J. Burgess, H. Cousens, S. J. Pacheco, Ganpat Purshotam, Jayrao Raghoba, Ganpat Rai.

Pencil, pen-and-ink, crayon, wash; size of volume $27\frac{1}{2}$ by $21\frac{1}{2}$ ins.

Deposited c. 1878.

NOTE: Most of these drawings are reproduced in J. Fergusson and J. Burgess, *The Cave*

British Drawings in the India Office Library

temples of India (London, 1880), and J. Burgess, *Report on the Buddhist cave temples and their inscriptions being part of the results of the fourth, fifth and sixth seasons, operations of the Archaeological Survey of Western India, 1876-7, 1877-8, 1878-9. New Imperial series IV* (London, 1883).

2212/1-64 ff.

86 drawings (84 folios) of plans, sections, elevations, sculpture and architectural details of Buddhist cave temples in Bombay: Karle (27); Sailarwadi (3); Bhaja (8); Kondane (8); Sonaule (2); Lonad (2); Ambevale (2); Kanheri (7); Junnar (7); Nasik (19); miscellaneous (1). 1876-79.

f. 2 stencilled: *Original Drawings. Caves at Karle, Kanheri, Nasik, etc. Burgess. Archaeological Survey of Western India. Vol. IV. (New Imperial Series. Vol. IV.)*

Drawings inscribed with titles in ink and pencil and signed by Dinkar Moreshwar, S. J. Pacheco, Ganpat Purshotam, Jayrao Raghoba, C. M. Sykes.

Pencil, pen-and-ink; size of volume $27\frac{1}{2}$ by $21\frac{1}{2}$ ins.

Deposited c. 1879.

NOTE: Most of these drawings are reproduced in J. Fergusson and J. Burgess, *The Cave temples of India* (London, 1880), and J. Burgess, *Report on the Buddhist cave temples and their inscriptions being part of the results of the fourth, fifth and sixth seasons' operations of the Archaeological Survey of Western India, 1876-7, 1877-8, 1878-9. New Imperial Series IV* (London, 1883).

2213/1-61 ff.

48 drawings (61 folios) of the Ajanta caves (Hyderabad), including plans, sections, elevations, sculpture, architectural details and wall-paintings. 1878-80 (*Plate 118*).

f. 2 inscribed: *Archaeological Survey of Western India. Original Drawings from the Buddhist Rock Temples at Ajanta prepared under the superintendence of Jas. Burgess LLD. Archaeological Surveyor.*

f. 3 List of contents of WD 2213 and 2214 enumerating only 89 drawings. 7 are not listed. Drawings inscribed with titles and notes in ink or pencil. Many drawings inscribed with name of draftsman—Henry Cousens, S. J. Pacheco, Ganpat Purshotam, Jayrao Raghoba—and sometimes with date.

Pen-and-ink, pencil and wash; size of volume $27\frac{1}{2}$ by $20\frac{1}{2}$ ins.

Deposited c. 1880.

NOTE: Most of these drawings are reproduced in J. Burgess, 'Notes on the Bauddha rock temples of Ajanta, their paintings and sculpture etc.', *Archaeological Survey of Western India Reports*, No. 9 (Bombay, 1879), J. Fergusson and J. Burgess, *The Cave temples of India* (London, 1880), and J. Burgess, *Report on the Buddhist cave temples and*

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their inscriptions, being part of the results of the fourth, fifth, and sixth seasons' operations of the Archaeological Survey of Western India, 1876-77, 1877-78, 1878-79. New Imperial Series IV (London, 1883).

2214/1-52 ff (continuation of 2213).

48 drawings (52 folios); 46 of the Ajanta Caves and 2 of the Buddha Cave, Ghatotkachh, near Ajanta (Hyderabad), including plans, sections, elevations, sculpture, architectural details and wall-paintings. 1878-80.

Drawings inscribed with titles and notes in ink or pencil.

Many drawings inscribed with name of draftsman—Henry Cousens, S. J. Pacheco, Ganpat Purshotam, Jayrao Raghoba—and sometimes with date.

Pen-and-ink, pencil and wash; size of volume $27\frac{1}{2}$ by $20\frac{1}{2}$ ins.

Deposited c. 1880.

NOTE: Most of these drawings are reproduced in J. Burgess, 'Notes on the Bauddha rock temples of Ajanta, their paintings and sculpture etc.' *Archaeological Survey of Western India Reports, No. 9* (Bombay, 1879), J. Fergusson and J. Burgess, *The Cave temples of India* (London, 1880), and J. Burgess, *Report on the Buddhist cave temples and their inscriptions being part of the results of the fourth, fifth, and sixth seasons' operations of the Archaeological Survey of Western India, 1876-77, 1877-78, 1878-79. New Imperial Series IV* (London, 1883).

2215/1-31 ff.

31 drawings (31 folios) of plans, sections, elevations, sculpture and architectural details from the Buddhist cave temples at Ellora (Hyderabad): Cave 5, Maharwada (5); Cave 10, Vishvakarma (8); Cave 11, Do Thal (1); Cave 12, Tin Thal (7); other Buddhist caves (10). 1877 and 1879-80.

f. 1 inscribed in ink: *Original Drawings published in 'Report on the Elura Cave Temples' by J. Burgess (Archaeological Survey. W. India. Vol. V) London 1883.*

Drawings inscribed with titles in ink or pencil and signed by H. Cousens, Ganpat Purshotam, Jayrao Raghoba, Clement M. Sykes.

Pencil, pen-and-ink, wash; size of volume $27\frac{1}{2}$ by $21\frac{1}{2}$ ins.

Deposited c. 1880.

NOTE: Most of these drawings are reproduced in J. Fergusson and J. Burgess, *The Cave temples of India* (London, 1880), and J. Burgess, *Report on the Elura cave temples and the Brahmanical and Jaina caves in Western India completing the results of the fifth, sixth and seventh seasons' operations of the Archaeological Survey 1877-78, 1878-79, 1879-80. New Imperial Series V* (London, 1883).

British Drawings in the India Office Library

2216/1-76 ff.

100 drawings (76 folios) of plans, sections, elevations, sculpture and architectural details from the Buddhist and Brahmanical Caves at Ellora (Hyderabad): Cave 5, Maharwada (2); Cave 10, Vishvakarma (3); Cave 12, Tin Thal (1); Cave 14, Ravana ka Khai (4); Cave 15, Das Avatata (17); Cave 16, Kailasa and adjoining caves (73). April 1876 and January to March 1877.

f. 2 stencilled: *Original Drawings, Elura Cave temples Buddhist and Brahmanical. Burgess. II. Archaeological Survey of Western India. Vol. V. (New Imperial Series. Vol. V.)*

Drawings inscribed with titles in ink or pencil and signed by Jagannath Ananta, H. Cousens, Dinkar Moreshwar, Ganpat Purshotam, Jayrao Raghoba, C. Sykes.

Pencil, pen-and-ink, wash; size of volume $27\frac{1}{2}$ by $21\frac{1}{2}$ ins.

Deposited c. 1877.

NOTE: Most of these drawings are reproduced in J. Fergusson and J. Burgess, *The Cave temples of India* (London 1880), and J. Burgess *Report on the Elura cave temples and the Brahmanical and Jaina caves in Western India completing the results of the fifth, sixth and seventh seasons' operations of the Archaeological Survey 1877-78, 1878-79, 1879-80. New Imperial Series V* (London, 1883).

2217/1-64 ff.

82 drawings (64 folios) of plans, sections, elevations, sculpture and architectural details from the Ellora Caves (Hyderabad): Cave 17, Chota Dumar Lena (5); Cave 18 (1); Cave 19 (1); Cave 20 (2); Cave 21, Ramesvara (8); Cave 22 (4); Cave 24 (2); Cave 25, Kumbarwada (4); Cave 26 (1); Cave 27 (1); Cave 29, Dumar Lena (11); Indra Sabha Cave (20); Jagannath Sabha Cave (8); miscellaneous small caves (14). 1877-80.

f. 2 stencilled: *Original Drawings. Elura Cave Temples Brahmanical and Jaina. Burgess. III. Archaeological Survey of Western India. Vol. V. (New Imperial Series, Vol. V.)*

Drawings inscribed with titles in ink or pencil and signed by Jagannath Ananta, H. Cousens, Dinkar Moreshwar, Ganpat Purshotam, Jayrao Raghoba, Clement M. Sykes.

Pencil, pen-and-ink; size of volume; $27\frac{1}{2}$ by $21\frac{1}{2}$ ins.

Deposited c. 1880.

NOTE: Most of these drawings are reproduced in J. Fergusson and J. Burgess *The Cave temples of India* (London, 1880), and J. Burgess, *Report on the Elura cave temples and the Brahmanical and Jaina caves in Western India completing the results of the fifth, sixth and seventh seasons' operations of the Archaeological Survey 1877-78, 1878-79, 1879-80. New Imperial Series V* (London, 1883).

2218/1-26 ff.

17 drawings (26 folios) of antiquities at Dabhoi (Baroda): plan and elevations of the Kalika Mata temple at the Hira Gate (3); pillar and sculpture on the temple at the Hira

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Gate (5); plan, elevation, section of Baroda Gate and details of bracket and sculpture (6); elevation of Hira Gate and balcony (2); plan of N.W. bastion of walls (1). c. 1884-85. f. 1 inscribed in ink: *Original Drawings published in 'The Antiquities of the Town of Dhabhoi in Gujarat' by James Burgess and H. Cousens, Edinburgh 1888.*

Drawings inscribed with titles in ink or pencil and one drawing signed by S. J. Pacheco. Pen-and-ink; size of volume, 27½ by 21½ ins.

Deposited c. 1885.

NOTE: Most of these drawings are reproduced in J. Burgess and H. Cousens, *The Antiquities of the town of Dhabhoi in Gujarat* (Edinburgh, 1888).

2219/1-70 ff.

57 drawings (70 folios) of plans, elevations, sections and architectural details of 14th and 15th century Muslim architecture at Broach, Cambay, Dholka, Champanir and Mehmabad (Bombay): Jami masjid, Broach (14); Jami masjid, Cambay (5); Hilal Khan Qani's mosque, Dholka (5); Tanka mosque, Dholka (9); The Khan's mosque, Dholka (5); Jami masjid, Dholka (5); Hazrat Khan's tomb, Dholka (1); ruined temple and tombs, Dholka (1); Jami masjid, Champanir (5); Sojali tombs, Mehmabad (4); Mehmabad wells (3). c. 1884-85.

f. 1 stencilled: *Original Drawings. Muhammadan Architecture in Gujarat by James Burgess. Archaeological Survey of Western India. Vol. VI. New Imperial Series. Vol. XXIII, 1896.*

Drawings inscribed with titles in ink or pencil and signed by Henry Cousens, Sitaram Dinkar, Govind Keshav, S. J. Pacheco.

Pen-and-ink; size of volume 27½ by 21½ ins.

Deposited c. 1885.

NOTE: Most of these drawings are reproduced in J. Burgess, *On the Muhammadan architecture of Bharoch, Cambay, Dholka, Champanir, and Mahmudabad in Gujarat. New Imperial Series XXIII* (London, 1896).

2220/1-62 ff.

57 drawings (62 folios) of plans, elevations, sections and architectural details from Muslim monuments in Ahmadabad and its neighbourhood (Bombay): Ahmad Shah's mosque (8); Muhafiz Khan's mosque; Haibat Khan's mosque (3); Dada Hari's tomb (1); Mata Bhavani's well (1); Sayyid Alam's mosque (5); Tin Darwaza (3); Baba Lului's mosque (1); Malik Alam's mosque (2); Jami Masjid (8); Ahmad Shah's tomb (3); tombs of the Queens (6); Sidi Sayyid's mosque (4); Qutb-ud-din Shah's mosque (4); Sarkhej buildings (8). c. 1884-86.

f. 1 stencilled: *Original Drawings. Muhammadan Architecture of Ahmadabad by Burgess & Cousens. Vol. I. Part I. Archaeological Survey of Western India. Vol. VII. New Imperial Series. Vol. XXIV. 1900.*

British Drawings in the India Office Library

Inscribed with titles in ink or pencil and some signed by Sitaram Dinkar.

Pen-and-ink; size of volume $27\frac{1}{2}$ by $21\frac{1}{2}$ ins.

Deposited c. 1886.

NOTE: Most of these drawings are reproduced in J. Burgess, *The Muhammadan architecture of Ahmadabad, part I, A.D. 1412 to 1520. New Imperial Series XXIV* (London, 1900), and J. Burgess, *The Muhammadan architecture of Ahmadabad, part II, with Muslim and Hindu remains in the vicinity. New Imperial Series XXXIII* (London, 1905).

2221/1-71 ff.

62 drawings (71 folios) of plans, sections, elevations, sculpture and architectural details from Muslim monuments in Ahmadabad and its neighbourhood (Bombay): Sarkhej buildings (18); sluice at Kankariya tank, Ahmadabad (2); Shah Khub mosque and Malik Sha'ban's mosque, Ahmadabad (1); Darya Khan's tomb, Daryapur (3); mosque and tombs, Batwa (1); Bibi Achut Kuki's mosque, Hajipur (5); Miyan Khan Chisti's mosque (2); mosque and tomb of Sayyid Usman, Usmanpur (3); Rajapur mosque (7); Sakar Khan's mosque, Ahmadabad (2); Dastur Khan's mosque, Ahmadabad (3); mosque in Gaekwar's Haveli and tomb of Abu Turab (1); Muhafiz Khan's mosque and tank Ahmadabad (7); Rani Sipari's mosque and tomb Ahmadabad (7). c. 1884-86.

f. 1 stencilled: *Original Drawings. Muhammadan Architecture of Ahmadabad by Burgess & Cousens. Vol. I. Part II. Archaeological Survey of Western India. Vol. VII. New Imperial Series. Vol. XXIV. 1900.*

Drawings inscribed with titles in ink or pencil and signed by Sitaram Dinkar, Govind Keshav, S. J. Pacheco.

Pen-and-ink; size of volume $27\frac{1}{2}$ by $21\frac{1}{2}$ ins.

Deposited c. 1886.

NOTE: Most of these drawings are reproduced in J. Burgess, *The Muhammadan architecture of Ahmadabad, part I, A.D. 1412 to 1520. New Imperial Series XXIV* (London, 1900).

2222/1-53 ff.

49 drawings (53 folios) of plans, sections, elevations, sculpture and architectural details of Muhammadan monuments in Ahmadabad and its neighbourhood (Bombay): Mata Bhavani's well and mosque, Ahmadabad (4); Bai Harir's well, tomb and mosque, Asarwa (8); Adalaj well (2); Jethabhai Mulji's well, Isanpur (2); Shah Alam's tomb, Ahmadabad (5); tomb in Shah Alam group (1); Sidi Bashir's mosque, Ahmadabad (1); Darvish Ali's mosque (4); Sarangpur mosque and tomb, Ahmadabad (14); Rani Rupavati mosque, Mirzapur, Ahmadabad (4); Fath masjid, Ahmadabad (2); Isanpur mosque (2). 1884-86.

f. 1 stencilled: *Original Drawings. Muhammadan Architecture of Ahmadabad by Burgess &*

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Cousens. Vol. II, Part I. Archaeological Survey of Western India. Vol. VIII. New Imperial Series. Vol. XXXIII, 1905.

Drawings inscribed with titles in ink or pencil and some signed by S. J. Pacheco.

Pen-and-ink; size of volume $27\frac{1}{2}$ by $21\frac{1}{2}$ ins.

Deposited c. 1886.

NOTE: Most of these drawings are reproduced in J. Burgess, *The Muhammadan architecture of Ahmadabad, part II, with Muslim and Hindu remains in the vicinity. New Imperial Series XXXIII* (London, 1905).

2223/1-56 ff.

47 drawings (58 folios) of plans, sections, elevations, sculpture and architectural details from monuments and sites in Ahmadabad and its neighbourhood (Bombay): Bawa Alishah's mosque, Kochrab (1); Ibrahim Sayyid's mosque, Ahmadabad (1); small mosque, Isanpur (3); Shaikh Hasan Muhammad Chisti's mosque, Shahpur (4); Pir Muhammad's mosque and Shah Aliji's mosque (1); mosque of Muhammad Ghaus (2); Baba Lului's mosque (1); Azam Khan's Palace, Ahmadabad (2); tomb of Nanha Idrus near Ali Qazi's mosque (1); Nawab Shuja'at Khan's mosque (1); Hidayat Bakhsh madrasah mosque (1); Hindu sculptures excavated in Ahmadabad (5); Jaina temple of Seth Hathisingh (1); The Mana Sarovar (tank), Viramgam (1); small shrines around the Mana Sarovar, Viramgam (1); Jami masjid, Mandal (1); Sayyidi mosque, Mandal (2); sati stones, Mandal (1); Jami masjid, Kapadvanj (3); pavilion in tank, Kapadvanj (1); tank Kapadvanj (1); well in market, Kapadvanj (1); kirttistambha (arch), Kapadvanj (1); window and brackets, Kapadvanj (2); Hindu temple of Galtesvara, Sarnal (3); sculpture from Degam (5). c. 1884-86.

f. 1 stencilled: *Original Drawings. Muhammadan Architecture of Ahmadabad by Burgess & Cousens. Vol. II. Part II. Archaeological Survey of Western India. Vol. VIII. New Imperial Series. Vol. XXXIII, 1905.*

Drawings inscribed with titles in ink and pencil.

Drawings by Ganpat Anandrao, H. Cousens, Sitaram Dinkar, Hari Gopal, S. J. Pacheco.

Pen-and-ink; size of volume $27\frac{1}{2}$ by $21\frac{1}{2}$ ins.

Deposited c. 1886.

NOTE: Most of these drawings are reproduced in J. Burgess, *The Muhammadan architecture of Ahmadabad, part II, with Muslim and Hindu remains in the vicinity. New Imperial Series XXXIII* (London, 1905).

2224/1-58 ff.

47 drawings (58 folios) of plans, elevations, sections and architectural details from monuments in Pattan, Siddhapur and Modhera (N. Gujarat); Rani Wav, Pattan (1), Khan Sarovar tank, Pattan (3); Sindhvai Mata, Pattan (1); temple of Vadi Parsvanatha,

British Drawings in the India Office Library

Pattan (2); Jain temple, Pattan (1); Panchasara Parsvanatha temple, Pattan (1); temple, Pattan (1); sculptured stones in wall, Pattan (2); Shaikh Farid's tomb, Pattan (2); Shaikh Sarifa's tomb, Pattan (1); Bawa Haji's tomb, Pattan (1); Shaikh Jodh's mosque, Pattan (2); Gumada mosque, Pattan (3); Muhammad Tahir's dargah, Pattan (1); Shaikh Sarab's rauza, Pattan (1); miscellaneous details, Pattan (2); Rudra Mala, Siddhapur (9); house, Siddhapur (2); temple of Surya, Modhera (10); miscellaneous details, Modhera (1). 1886-87, 1889-90.

f. 1 stencilled: *Original Drawings. Architecture of Northern Gujarat by Burgess & Cousens. Vol. I. Archaeological Survey of Western India. Vol. IX. New Imperial Series. Vol. XXXII. 1902.*

Drawings inscribed with titles in ink or pencil.

Drawings made by Ganpat Anandrao, H. Cousens, Sitaram Dinkar, Hari Gopal, S. J. Pacheco, Jayrao Raghoba.

Pen-and-ink; size of volume $27\frac{1}{2}$ by $21\frac{1}{2}$ ins.

Deposited c. 1890.

NOTE: Most of these drawings are reproduced in J. Burgess and H. Cousens, *The Architectural antiquities of northern Gujarat more especially of the districts included in the Baroda State. New Imperial Series XXXII* (London, 1903).

2225/1-46 ff.

41 drawings (46 folios) of plans, elevations, sections and architectural details from monuments in N. Gujarat: kirtistambhas, Vadnagar (1); temples, Vadnagar (7); temple of Limboji Mata, Delmal (4); mosque, Munjapur (1); Jain temple, Sankhesvara (1); well, Lotesvara (1); temples, Sarotra and Chandravati (1); temple of Bhavanadhvaja, Sarotra (1); well, Roho (2); temple, Kasara (5); temple of Nilakantha Mahadeva, Sunak (5); temple of Vyaghresvari, Dhenuj (2); temples, Dhenuj and Vitra (1); temple of Nilakanthesvara, Virta (1); temples, Kanoda and Manoj (1); temple of Narayan, Manoj (1); step-well, Vayad (2); well, Mandwa (1); temple, Taringa (3). 1886-87 and 1889-90.

f. 1 stencilled: *Original Drawings. Architecture of Northern Gujarat by Burgess & Cousens. Vol. II. Archaeological Survey of Western India, Vol. IX. New Imperial Series. Vol. XXXII. 1902.*

Drawings inscribed with titles in ink or pencil.

Drawings by Sitaram Dinkar, Hari Gopal, S. J. Pacheco, Jayrao Ragoba.

Pen-and-ink; size of volume $27\frac{1}{2}$ by $21\frac{1}{2}$ ins.

Deposited c. 1890.

NOTE: Most of these drawings are reproduced in J. Burgess and H. Cousens, *The Architectural antiquities of northern Gujarat more especially of the districts included in the Baroda State. New Imperial Series XXXII* (London, 1903).

Burgess Collection

1487-1565

79 unbound miscellaneous drawings of monuments dating from various periods in Burgess's career in the Archaeological Survey. Some (WD 1487-1498) belong to the second season's work in Cutch and Kathiawar 1875; others (WD 1499-1593) to the period 1875 to 1879 when Burgess was working on rock-cut temples in the Deccan and Western India, while drawings of Broach and Dabhoi (WD 1540, 1541) probably date from the 1884 to 1885 season in Bombay and Baroda. 23 drawings (WD 1542-1565) of sculpture from Karkalla, Amaravati and Jaggayyapeta belong to 1881 and 1882 after his charge had been extended in 1881 to include the newly constituted Archaeological Survey of S. India (See J. Burgess, *The Buddhist stupas of Amaravati and Jaggayyapeta. New Imperial Series VI* (London, 1887)).

Some of these drawings are rough versions of fair copies in the bound volumes, but others are not duplicated.

Inscribed with titles, and some with name of draftsman and date.

Pen-and-ink, pencil, wash and crayon; varying sizes.

Circumstances of deposit unrecorded.

1487 Pillar in mosque, Bhadreshwar (Cutch).

Inscribed on front in pencil: *Pillar in Old Masjid at Bhadreshwar.*

Pencil; 20 by 12¼ ins.

1488 Plan of Jain Temple, Bhadreshwar (Cutch).

Inscribed on front in pencil: *Jaina Temple at Bhadreswar. J. Burgess delt; also notes.*

Pen-and-ink; 21½ by 29¾ ins.

1489 Plan of temple, Kotai (Cutch).

Inscribed on front in pencil: *Old Temple at Kotai, in Kachh. J. Burgess delt.*

Pen-and-ink; 23½ by 12½ ins.

On back, unidentified plan in pencil.

1490 Plan and elevation of two-storeyed hall in the Uparkot, Fort of Junagarh (Kathiawar).

Inscribed on front in pencil: *Excavation in the Uparkot. Junagadh; in ink: J. Burgess delt. 1875.*

Pen-and-ink; 21¾ by 29½ ins.

1491 Plan of upper storey in the Uparkot, Fort of Junagarh (Kathiawar).

Inscribed on front in pencil: *Rock-Excavation in the Uparkot Junagadh upper storey; in ink; J. Burgess delt. 1875; also notes.*

Pen-and-ink; 21¼ by 27½ ins.

1492 Plan of the Great Mosque in the Fort of Junagarh (Kathiawar).

Inscribed on front in pencil: *Great Masjid in the Uparkot at Junagadh; in ink: J. Burgess Surv. Ganpat Purshotam del.*

British Drawings in the India Office Library

- 1493 Plan of rock-cut apartments, Junagarh (Kathiawar).
Inscribed on front in pencil: *Rock-cut Apartments at Junagadh. J. Burgess 2 Jan 1875*;
also notes.
Pen-and-ink; 21 by $25\frac{3}{4}$ ins.
- 1494 Plan of the caves at Bawa Pyaras Math, Junagarh (Kathiawar).
Inscribed on front in ink: *Plan of the Caves at Bawa Pyaras Math, Junagarh*; also
notes.
Pencil and pen-and-ink; $25\frac{3}{4}$ by $20\frac{3}{4}$ ins.
- 1495 Plan of Maqbara, Junagarh (Kathiawar).
Inscribed on front in pencil: *Maqbara at Junagadh*; in ink: *J. Burgess delt. 1875*.
Pen-and-ink; 27 by 22 ins.
- 1496 Plan of temple, Gop (Kathiawar).
Inscribed on front in pencil: *Old Temple at Gop, in Kathiawad*; in ink: *J. Burgess delt. 1875*.
Pen-and-ink; 26 by $21\frac{1}{4}$ ins.
- 1497 Pillars from the Great Temple, Ghumli (Kathiawar).
Inscribed on front in ink: *Pillars from the Great Temple at Ghumli. J. Burgess surv. H. Cousens del.*
Pen-and-ink; $12\frac{1}{2}$ by $19\frac{1}{4}$ ins.
- 1498 Plan of the Naulakha Temple, Ghumli (Kathiawar).
Inscribed on front in pencil: *Nau-lakha Temple at Gumli. J. Burgess delt.*
Pen-and-ink; 25 by 21 ins.
- 1499 Sculpture from Bagh Caves (Gwalior).
Inscribed on front in pencil: *Bagh Caves. S. J. Pacheco.*
Pencil; 20 by $26\frac{3}{4}$ ins.
- 1500 Sculpture from Bagh Caves (Gwalior).
Inscribed on front in pencil: *Bagh.*
Pencil; $22\frac{1}{4}$ by $15\frac{1}{4}$ ins.
- 1501 Sculpture from Bagh Caves (Gwalior).
Inscribed on front in pencil: *Bagh Caves. J. Burgess. S. J. Pacheco. 1879.*
Pencil; 20 by $26\frac{3}{4}$ ins.
- 1502 Pillars, Bagh Caves (Gwalior).
Inscribed on front in pencil: *Bagh Cave. S. J. Pacheco.*
Pencil; $18\frac{1}{2}$ by $26\frac{3}{4}$ ins.

Burgess Collection

- 1503 Pillar and pilaster, Cave 1, Ajanta (Hyderabad).
Inscribed on front in pencil: *Ajanta—Cave I Right front Corner Pillar. Verandah Pilaster—at right end. J. Burgess. S. J. Pacheco.*
Pencil; 20 by 26½ ins.
- 1504 Pillar, Cave 1, Ajanta (Hyderabad).
Inscribed on front in pencil: *Ajanta Caves. Cave I. Pillar B on Plan. S.J.P.*
Pencil and wash; 26½ by 20 ins.
- 1505 Pillar, Cave 1, Ajanta (Hyderabad).
Inscribed on front in ink: *Cave I. Ajanta. (Pillar D on plan).*
Pen-and-ink; 26½ by 20 ins.
- 1506 Carved freize, Cave 1, Ajanta (Hyderabad).
Inscribed on front in pencil: *Freize over Cave 1 Ajanta. Jairao Raghoba.*
Pencil; 20 by 26½ ins.
- 1507 Wall painting, Cave 1, Ajanta (Hyderabad).
Inscribed on front in pencil: *Ajanta: wall painting. (Wall Painting in Cave I. Part of No 12) Plate III. Jayrao Raghoba. H. Cousens del.*
Pen-and-ink; 10 by 14 ins.
- 1508 a. Pillar, Cave 2, Ajanta (Hyderabad).
b. Door, Cave 6, Ajanta (Hyderabad).
Inscribed on front in pencil: *Ajanta. Cave II. Left pillar of the antechamber. Ajanta Cave VI Upper storey—Chapel at right end of front aisle. S. J. Pacheco.*
Pencil; 20 by 26½ ins.
- 1509 Sculpture, Cave 4, Ajanta (Hyderabad).
Inscribed on front in pencil: *Ajanta Caves. Sculpture to right of main entrance Cave IV. J. R. Henry Cousens. 1st Assistant. Govt. Archaeol: Survey.*
Pencil; 26½ by 20 ins.
- 1510 Door, Cave 5, Ajanta (Hyderabad).
Inscribed on front in pencil; *Ajanta cave V. Front door. Finish 21 June 1880. S.J.P.*
Pen-and-ink; 20 by 26½ ins.
- 1511 Two gateways from wall paintings, Cave 10, Ajanta (Hyderabad).
Inscribed on front in pencil: *Ajanta. (Two Gateways from the Wall Paintings in Cave X) (Plate XI). Jayrao Raghoba. J. Burgess.*
Pencil; 20 by 26½ ins.
- 1512 Wall painting of lion, Cave 16, Ajanta (Hyderabad).
Inscribed on front in pencil: *Ajanta paintings (Lion from a sinhasana painted in Cave XVI).*
Pen-and-ink; 20 by 13¼ ins.

British Drawings in the India Office Library

- 1513 Sculptured portion of front door, Cave 17, Ajanta (Hyderabad).
Inscribed on front in pencil: *Ajanta. Cave No 17 Front Door. S. J. Pacheco. Henry Cousens. Govt: Archeol: Survey.*
Pencil; $26\frac{1}{2}$ by 20 ins.
- 1514 Cave 19, Ajanta (Hyderabad).
Inscribed on front in pencil: *Ajanta Cave XIX. Guide for shading in rather dark. S. J. Pacheco.*
Pen-and-ink and wash; $26\frac{1}{2}$ by 20 ins.
- 1515 Front door, Cave 20, Ajanta (Hyderabad).
Inscribed on front in pencil and ink: *Ajanta. Cave 20. Front Door. S. J. Pacheco. Henry Cousens. Govt Archaeol: Survey.*
Pencil; 20 by $26\frac{1}{2}$ ins.
- 1516 Cross section of Cave 26, Ajanta (Hyderabad).
Inscribed on front in pencil: *Cross Section, Cave XXVI, Ajanta.*
Pen-and-ink; $17\frac{1}{4}$ by $26\frac{1}{2}$ ins.
- 1517 Side elevation of dagoba, Cave 26, Ajanta (Hyderabad).
Inscribed on front in pencil: *Side elevation of Dagoba. Cave XXVI. Ajanta.*
Pencil; $26\frac{1}{2}$ by 20 ins.
- 1518 Frieze, Ajanta (Hyderabad).
Inscribed on front in pencil: *Ajanta.*
Pencil; 11 by 20 ins.
- 1519 Plan of Rudresvara Cave, Gulwada (Hyderabad).
Inscribed on front in ink: *Rudresvara Cave. Gulwada. Ganput Rao Purshotomji 6th April 1878. Commenced on the 5th and finished on the 6th. Henry Cousens. Govt: Archaeol. Survey.*
Pen-and-ink; $25\frac{1}{2}$ by $39\frac{3}{4}$ ins.
- 1520 Façade of the Chaitya Cave, Karle (Bombay).
Inscribed on front in pencil: *Karle—Facade of the Chaitya Cave. J. Cousens delt.*
Pen-and-ink; $40\frac{1}{2}$ by $26\frac{1}{2}$ ins.
- 1521 Plan of Brahmanical Caves, Harischandragarh (Bombay).
Inscribed on front in ink: *Harischandragadh Brahmanical Caves.*
Pen-and-ink; 20 by $26\frac{1}{2}$ ins.
- 1522 Pillar in Cave 2, Harischandragarh (Bombay).
Inscribed on front in pencil as above.
Pen-and-ink; 20 by $13\frac{1}{2}$ ins.

Burgess Collection

- 1523 Plan of Cave 3, Harischandragarh (Bombay).
Inscribed on front in pencil: *Harischandragadh Cave III. G.P. 12/2/79.*
- 1524 Plan of Shiva Temple, Harischandragarh (Bombay).
Inscribed on front in ink: *Saiva Temple on Harischandragadh. Ganput Purshotom 17/12/78.*
Pen-and-ink; 28 by 26½ ins.
- 1525 Plan of Cave in Bhamer Fort (Bombay).
Inscribed on front in ink: *Cave in the Bhamer Fort. J. Burgess. Ganpat Purshotam del.*
Pen-and-ink; 20 by 26½ ins.
- 1526 Architectural details from Cave 6, Kuda (Bombay).
Inscribed on front in ink: *Kuda Caves. Pilaster in Cave VI. Pattern on Parapet in Cave VI.*
Pen-and-ink; 12 by 20 ins.
- 1527 Mithuna couple, Cave 6, Kuda (Bombay).
Inscribed on front in ink: *Kuda. Figures in Cave VI.*
Pen-and-ink; 20 by 13.
- 1528 Details of sculpture, Cave 6, Kuda (Bombay).
Inscribed on front in ink: *Kuda. 2. Sculpture in Cave VI. 3. Right Wall of Cave VI;*
also pencil notes.
Pen-and-ink; 13 by 20 ins.
- 1529 Sculptured frieze, Cave 6, Kuda (Bombay).
Inscribed on front in pencil: *Kuda. A Right hand part of screen in large Vihara Cave No. VI. Jayrao Raghoba.*
- 1530 Sculptured rail, Cave 6, Kuda (Bombay).
Inscribed on front in pencil: *19. Kuda Caves—rail in front of Antechamber—left side in Cave VI. Dinkar Moreshwar.*
Pencil; 13 by 21 ins.
- 1531 Mithuna couple and dwarf, Cave 6, Kuda (Bombay).
Inscribed on front in pencil: *Kuda. C. on back wall—left side of large Vihara. Dinker Moreshwar.*
Pencil; 21 by 13 ins.
- 1532 Mithuna couple, Cave 6, Kuda (Bombay).
Inscribed on front in pencil: *21. Kuda. Jayrao Raghoba.*
Pencil; 21 by 13 ins.

British Drawings in the India Office Library

- 1533 Sculpture, Cave 6, Kuda (Bombay).
Inscribed on front in pencil: *Kuda. No. 22. Kuda Cave VI. Dinkar Moreshwar.*
Pencil; 13 by 21 ins.
- 1534 Sculpture, Cave 6, Kuda (Bombay).
Inscribed on front in pencil: 23. *Kuda Cave VI. Jayrao Raghoba.*
Pencil; 21 by 13 ins.
- 1535 Plans of caves and details of pillars at Mahad (Bombay).
Inscribed on front in ink: *Caves at Mahad.*
Pen-and-ink; 13½ by 10 ins.
- 1536 Detail of pilaster and column of cave at Mahad (Bombay).
Inscribed on front in ink: *Mahar Caves. Excav: 1, Pilaster and Column in verandah.*
Pen-and-ink; 13 by 19¾ ins.
- 1537 Plan of the Brahmanical Cave, Jogeswari, Salsette (Bombay).
Inscribed on front in ink: *The Brahmanical Cave at Jogeswari on the island of Salsette.*
Henry Cousens.
Pen-and-ink and crayon; 26½ by 40 ins.
- 1538 Elevation of outer doorway of eastern chamber, Jogeswari, Salsette (Bombay).
Inscribed on front in pencil: *Outer doorway of eastern chamber. Jogeswari. J. Pereira;*
also notes.
Pen-and-ink; 20 by 27 ins.
- 1539 Plan and elevation of portion of western entrance to great hall, Jogeswari, Salsette (Bombay).
Inscribed on front in pencil: *Jogeswara. Jogeswari—Portion of western entrance to great hall (remainder of doorway obstructed).*
Pen-and-ink; 20 by 27 ins.
- 1540 Plan of ceiling of Jami masjid, Broach (Bombay).
Inscribed on front in pencil: *Plan of ceiling of Jama Mosque. Broach. Bharoch. Front of mosque.*
Pen-and-ink; 11 by 20 ins.
- 1541 Plan of Baroda Gate, Dabhoi (Baroda).
Plan of Vetiya Way near Mukhana.
Inscribed on front in pencil: 1. *Vetiya Way near Mukhana.* 2. *Baroda Gate at Dabhoi. J. Burgess delt.*
Pen-and-ink; 16¼ by 22 ins.
- 1542 Snake stone at Karkalla (Madras).
Inscribed on front in pencil: *Snake stone at Karkalla.*
Pencil; 19¼ by 11¾ ins.

Burke, Charles Hyde

1543-1560 18 drawings of sculpture from Amaravati (Madras).

Pen-and-ink; 22 by 15½ ins.

Drawings by S. N. Apparow Moodelyar, N. Moothoallagery Naidu and Sheikh Dawood, January 1881 and January 1882.

1561-1565 5 drawings of sculpture from Jaggayyapeta (Madras).

Pen-and-ink; 22 by 15½ ins.

Drawings by Sheikh Dawood and N. Moothoallagery Naidu, February 1882.

BURKE, CHARLES HYDE (c. 1802-?)

Burke was a draftsman in the Surveyor-General's office. He was in Calcutta with MacKenzie in 1822 and was a sub-assistant surveyor in Bulandshahr in 1829.

2229-2240

12 drawings of rock-cut temples perhaps at Choragudi (Kistna district, Madras); including 4 plans and 6 elevations of the caves and 2 drawings of sculpture. 1846.

Deposited c. 1848.

NOTE: It has not been possible to trace these caves with certainty. 'Rownah Mandah' suggests a corruption of 'Ravana Mandir', and 'Chargoodree' may possibly be Choragudi, a village near Gudivada (Kistna district, Madras), where many rock-cut shrines occur. MacKenzie sometimes noted the existence of cave temples that he had had no time to investigate. It is possible that Burke, who had worked for MacKenzie, later returned to one of these sites.

The inscriptions on WD 2232 and 2237 suggest that these drawings were published in 1848. No such publication has however been traced.

2229 *Ground plan of Rownah Mandah. Md by C. H. Burke. 1846.*

Pen-and-ink and wash; 8¾ by 13¼ ins.

2230 *Sculptures in the Rownah Mandah Caves. Figs. 1-10.*

Pen-and-ink; 8¼ by 13 ins.

2231 *Entrance of the Chargoodree Cave. Skd & Drawn by C. H. Burke 1846.*

Water-colour; 5¼ by 12 ins.

2232 *Part of South Side of the Chargoodree Hill.*

Sketched & Drawn by C. H. Burke; inscribed on back in ink; India Pub (no. 25) 1848.

Water-colour; 8¾ by 13¼ ins.

British Drawings in the India Office Library

- 2233 *Ground Plan of the Southern Chargoodree Caves. Md by C. H. Burke. 1846.*
Pen-and-ink and wash; $8\frac{3}{4}$ by $13\frac{1}{4}$ ins.
- 2234 *Ground Plan of the Northern Chargoodree Caves. Measured by C. H. Burke 1846.*
Pen-and-ink and wash; $8\frac{1}{4}$ by $14\frac{1}{2}$ ins.
- 2235 *Sculptures in the Chargoodree Caves. Figs 11-14.*
Pen-and-ink; $8\frac{3}{4}$ by $13\frac{1}{4}$ ins.
- 2236 *Part of the East side of the Beea-Mandah Caves. Skd & Drawn by C. H. Burke. 1846.*
Water-colour; $9\frac{1}{2}$ by $12\frac{1}{2}$ ins.
- 2237 *N.E. View of the Beea-Mandah Hill and Caves. Sketched and Drawn by C. H. Burke;*
inscribed on back in ink: *India Pub. No. 25. 1848.*
Pen-and-ink and water-colour: 10 by 31 ins.
- 2238 *Part of the Interior of the Beea-Mandah. Sketched and drawn by C. H. Burke in 1846.*
Water-colour; $6\frac{1}{2}$ by $13\frac{1}{4}$ ins.
- 2239 *Part of the Interior of the Beeah-Mandah Caves. Sketched and Drawn by C. H. Burke.*
Water-colour; $7\frac{1}{2}$ by $10\frac{1}{2}$ ins.
- 2240 *Plan of the Beea-Mandah. Md by C. H. Burke. 1846.*
Pen-and-ink and wash; $8\frac{3}{4}$ by $13\frac{1}{2}$ ins.

COLE COLLECTION. COLE, HENRY HARDY (1843-1916)

Royal Engineers. Lieutenant 1862; Captain 1877; Major 1882; Lieut.-Colonel 1889. Served in Indian Public Works Department 1865-72 and 1875-93; 2nd Assistant Engineer, Oudh, 1866; Agra Exhibition Building Committee 1866; Superintendent Archaeological Survey, N.W. Provinces 1868; First Assistant Engineer on Archaeological Survey of Northern India 1868-71. Lent to Royal Commissioners for Exhibition of 1851 and for London International Exhibitions 1871-75. War Office, London 1875. Architectural Office of Major Mant, R.E. 1875-76. Simla Imperial Circle 1877-80. Government of India, Home, Revenue, and Agricultural Department as Curator of Ancient Monuments, January 1881-March 1884. Reverted to P.W.D. as 1st Executive Engineer. Temporarily at disposal of Military Works Department, Bareilly Division 1887. (Introduction pp. 37-8.)

1566-1594

29 drawings of architectural details of temples in Madras: the Srirangam and Jambukesvara temples near Trichinopoly, the Shiva Temple, Ramesvaram, and the Great Temple, Madura, made under the supervision of Major H. H. Cole. 1882.

Devis, Arthur William

All inscribed: *Preservation of Ancient Monuments in India*; or *Preservation of National Monuments in India*; inscribed on back in red ink: *Pub: 1370/92*

Also inscribed with titles and with names of draftsmen: Head Draftsman R. M. Thompson; Indian draftsmen: Durga Singh, Nand Singh, Thakur Singh, Rala Ram, Farid Bakhsh, Gholam Ali.

Pen-and-ink and wash on linen; varying sizes from 22 by 26½ ins to 31¾ by 37 ins. Circumstances of deposit unrecorded.

1566, 1567 Two drawings of details of columns and door, Vishnu Temple, Srirangam, Trichinopoly district (Madras).

1568–1571 Four drawings of details of columns, Jambukesvara Temple, Trichinopoly district (Madras).

1572–1576 Five drawings of details of columns and door, Shiva temple, Ramesvaram (Madras).

1577–1594 Eighteen drawings of details of columns, plinths and door, Great Temple, Madura (Madras).

DEVIS, ARTHUR WILLIAM (1763–1822)

A professional portrait and historical painter, son of the portrait painter, Arthur Devis. He was engaged by the East India Company in 1782 to accompany an exploring expedition to the Far East on the *Antelope* as draftsman. The boat was wrecked on the Pelew Islands but the party survived and made their way to Macao in 1783. After a year at Canton, Devis proceeded to India in 1785, returning to England in 1795. While in India, he made various excursions up-country and moved between Calcutta and Madras, painting many portraits including some of Warren Hastings, Cornwallis and Shore. He also painted 'manufactories' and historical scenes such as 'Lord Cornwallis receiving the two sons of Tippoo Sahib as Hostages'.

MSS. Eur. E. 62 (Kaye no. 152).

A copy of Captain William Kirkpatrick's account of his mission to Nepal, 1793, entitled *Memoir for illustrating a Geographical Sketch of Napaul and the Adjacent Countries*. (Introduction p. 25.)

6 folios of drawings.

Inscribed with titles in ink.

Pen-and-ink and water-colour; size of volume 13¾ by 8½ ins.

Deposited 31 July 1795.

f. 59 *A Hammock*.

f. 63 *A Dhoka or Hamper*.

British Drawings in the India Office Library

- f. 159 *Implements of Husbandry in use among the Newars.*
f. 181 *A Kookhiri.*
f. 335 *Scabbard of the Kohra. The Kohra.*
f. 341 *A Nepaul Bow. A Quiver. An Arrow.*

NOTE: Kirkpatrick's *Memoir* was reproduced, almost verbatim, in his *An Account of the kingdom of Nepaul, being the substance of observations made during a mission to that country in the year 1793* (London, 1811). It included engravings from the drawings above: ff. 59, 63 (p. 39); f. 159 (p. 100); ff. 181, 335 (p. 118); and f. 341 (p. 214).

Since the engravings are stated to have been made from drawings by A. W. Devis, it seems likely that these are the original drawings by him. Devis at this time was living in Calcutta and was badly in need of money. It is probable that he was employed by Captain Kirkpatrick to make drawings of the objects he had brought back from Nepal. Another manuscript of this work is in the India Office Records, *Home Miscellaneous Series*, no. 395.

ELLIOT COLLECTION. ELLIOT, SIR HENRY MIERS (1808–1853)

Elliot went to India in the Bengal civil service in 1826 and was posted to Bareilly, Delhi, Moradabad and Meerut. In 1836 he was Officiating Secretary to the Sudder Board of Revenue, Allahabad, and in 1838 he became Superintendent of Revenue Surveys in the North-Western Provinces. In 1847 he was Secretary to the Governor-General in Council for the Foreign Department and in this capacity he went to the Punjab to negotiate a treaty with the Sikhs. He made great contributions to the ethnography of northern India and to the history of India during the Muhammadan period.

2041–2045

5 drawings of agricultural implements from the 'North-Western Provinces' (U.P.).
c. 1838.

Pen-and-ink and wash.

Presented 27 March 1936.

These drawings have been abstracted from *MSS. Eur. F. 56* (Johnston no. 677), Elliot's Settlement Book, relating to the settlement of Meerut and the ethnography of the 'North-Western Provinces'. They were probably made for him by an Indian draftsman while he was Superintendent of Revenue surveys.

2041 Sugar-cane press, boiling pans and spoon.
9 by 14 $\frac{3}{4}$ ins.

Finlayson Collection

2042 Group of agricultural implements.

Inscribed on front in ink: 1. *Kirlee*; 2. *Toplee*; 3. *Jharnee*; 4. *Datar*; 5. *Phoura*; 6. *Soop* (i.e. Large rake, basket, broom, small rake, mattock and winnowing sieve.)

8 by 12½ ins.

2043 Four agricultural implements.

Inscribed on front in ink: *Wukkur*; *Phun*; *Ellee*; *Mogara*.

12¼ by 9¾ ins.

2044 Agricultural implement; front and side view.

Inscribed on front in ink: *Tiphun*.

9¼ by 9 ins.

2045 Three agricultural implements.

Inscribed on front in ink: *Nagur with the Surta behind the share*; *Nagur—Surta behind*; *Mogara with two Surtas attached*.

12 by 12¼ ins.

FINLAYSON COLLECTION. FINLAYSON, GEORGE (1790–1823)

972–1001; 1750 (Introduction pp. 25–6.)

31 drawings collected by George Finlayson, Surgeon, during John Crawford's embassy to Siam and Cochin China, depicting physical types, landscapes, boats, and antiquities. November 1821 to December 1822.

By various artists, but some drawings may have been made by Edward Reid, whose paintings were used for engravings in John Crawford's account of the embassy.

The drawings were mounted c. 1879 in a scrapbook and confused with Horsfield's Java drawings (WD 957–959), from which they have now been separated. The red numbers on the drawings were inscribed at this time. Other numbers, e.g. *F. 24*, probably mean *Finlayson 24* and were inscribed when the Finlayson collection was received in the Library.

1820 water-marks.

Deposited 1823, together with natural history drawings.

BIBLIOGRAPHY: G. Finlayson. *The Mission to Siam, and Hué, the capital of Cochin China in the years 1821–2, from the journal of the late George Finlayson, Esq., ed. S. Raffles* (London, 1826).

J. Crawford, *Journal of an embassy from the Governor-General of India to the courts of Siam and Cochin China* (London, 1828); A. Lamb, 'British Missions to Cochin China: 1778–1822', *Journal of the Malayan Branch Royal Asiatic Society*, xxxiv, parts 3 and 4,

British Drawings in the India Office Library

1961, 1-248; Mildred Archer. *Natural history drawings in the India Office Library* (London, 1962), 48-51, 53-4, 78, for Finlayson's collection of natural history drawings.

- 972 View of Dhonburi, opposite Bangkok, on the west bank of the River Menam. 1822.
Inscribed on front in pencil: *F24. View of Bangkok*; in red ink: 9.
Water-colour; 11 by 19 ins.
NOTE: Dhonburi was the capital of Siam until King Rama I (1782-1809) founded Bangkok on the opposite side of the river.
- 973 Floating houses on the river near Bangkok, with roof of temple in distance; a Chinese junk on the right. 1822.
Inscribed on front in pencil: *F. 23*; in red ink: 35.
Water-colour; $9\frac{1}{4}$ by $18\frac{1}{2}$ ins.
- 974 Cluster of Siamese houses on the river bank, probably near Bangkok. 1822.
Inscribed on front in pencil: *F. 22*; in red ink: 68.
Pencil and wash; 10 by $15\frac{3}{4}$ ins.
- 975 A *prajedi* (a Buddhist memorial to the dead) with monks' quarters, Bangkok. 1822.
Inscribed on front in pencil: *F. 1*; in red ink: 39.
Water-colour; 19 by $13\frac{1}{2}$ ins.
NOTE: Original drawing for woodcut, Crawford, i, 213.
- 976 A monastery with monks' quarters, Bangkok. 1822.
Inscribed on front in pencil: *F. 3*; in red ink: 40.
Water-colour; $11\frac{3}{4}$ by $19\frac{1}{2}$ ins.
- 977 Temple in the King of Siam's palace, Bangkok. 1822.
Inscribed on front in pencil: *F. 4*; in red ink: 41.
Water-colour; 14 by 16 ins.
Presented 1823.
NOTE: Original drawing for woodcut, Crawford, i, 109.
- 978 A *sima* or boundary stone, Siam. 1822.
Inscribed on front in pencil: *Siamese Temple*; in red ink: 126.
Water-colour; $13\frac{1}{2}$ by $10\frac{1}{2}$ ins.
- 979 Temporary funeral pyre over ash urn at cremation ceremony, Siam. 1822.
Inscribed on front in red ink: *F. 11, 127*; and with pencil notes showing position of king and priests.
Pencil; $21\frac{1}{4}$ by $13\frac{3}{4}$ ins.

Finlayson Collection

- 980 Island of Sichang (Elephant's Tusk Island), a sailing boat in the foreground. 1822.
Inscribed on front in pencil: *Sketch of the Village in the Sukang Islands*; signed H.A(?); in red ink: F. 28, 63.
Pencil; 11 by 16½ ins.
NOTE: This is probably the village of Koh-Kam. See Crawford, i, 288.
- 981 A rocky hill, perhaps on Sichang Island. 1822.
Inscribed on front in red ink: 72.
Pencil; 10½ by 19¾ ins.
- 982 Profiles of coast lines passed during the voyage between Saigon and Hué; Cape Pandaran, Cape Varella False, Pyramid Island and Cape Varella. 1822.
Inscribed on front in pencil: *Cape Pandaran, Cape Verela False, Pyramid Island, True Cape Verela*; in red ink: F. 27, 71.
Pencil and wash; 11¾ by 20 ins.
- 983 A peasant from Siam, standing figure. 1822.
Inscribed on front in pencil: *A Siamese*; in red ink: 145.
Water-colour; 14½ by 10 ins.
- 984 A Siamese peasant woman employed as a nurse for Mrs Crawford, standing figure. 1822.
Inscribed on front in pencil: *A Siamese Nurse employed for two days for Margaretta C. Crawford. Siam. May 11th, 1822*; in red ink: 146.
Water-colour; 13½ by 11 ins.
- 985 An inhabitant of Cochin China: standing male figure with black clothes and turban. 1822.
Inscribed on front in red ink: 149.
Water-colour; 13 by 9 ins.
- 986 An inhabitant of Cochin China: seated male figure in black clothes and turban. 1822.
Inscribed on front in red ink: 150.
Water-colour; 13½ by 11 ins.
- 987 An inhabitant of Cochin China: head and shoulders of man with black clothes and turban. 1822.
Inscribed on front in red ink: 153.
Water-colour; 10 by 9½ ins.
- 988 Three male heads: front and three-quarter view, Cochin China. 1822.
Inscribed on front in red ink: 151.
Water-colour; 10 by 16¾ ins.

British Drawings in the India Office Library

- 989 Male head, in profile, Cochin China, 1822.
Inscribed on front in red ink: 152.
Water-colour; 11½ by 8 ins.
- 990 Male head, front view, Cochin China. 1822.
Inscribed on front in red ink: 154.
Water-colour; 8½ by 8 ins.
- 991 Head of Siamese man who was employed as a pilot, front view. 1822.
Inscribed on front in pencil with Siamese signature: *Nai Khun Chit, Pilot*; in red ink: 155.
Water-colour; 10 by 9½ ins.
- 992 Portrait, probably of a half caste in Cochin China. 1822.
Inscribed on front in pencil: *Daniel Bablista (?) Mun Raesa*.
Wash; 13 by 10 ins.
- 993 A Chinese junk. 1822.
Inscribed on front in red ink: 158.
Water-colour; 10½ by 11 ins.
- 994 Three boats, probably off Cochin China. 1822.
Inscribed on front in red ink: 159.
Pencil; 9 by 12½ ins.
- 995 The King of Siam's boat. 1822.
Inscribed on front in pencil: *Thi-nang-kroot (A Garuda Boat). The King's Boat. The Curtains are yellow. The Canopy is gilt and the side of the boat is thus ornamented* (detail given); in red ink: 160.
Pencil; 11½ by 19 ins.
- 996 Siamese Government barge. 1822.
Inscribed on front in red ink: 161.
Water-colour; 11 by 20½ ins.
NOTE: This may be one of the barges bringing the Cochin Chinese embassy, described Crawford, i, 223.
- 997 Siamese Government barge. 1822. Duplicate of 996.
Inscribed on front in red ink: 162.
Water-colour; 11 by 20½ ins.
- 998 Siamese bronze Buddha (earth-touching posture). 1822.
Inscribed on front in red ink: 240.
Water-colour; 15 by 10½ ins.

Frank, Louis

- 999 Four bronze Buddhas in different postures; centre two probably mid-15th century, Cambodian style. 1822.
Inscribed on front in red ink: 241.
Water-colour; 13½ by 18 ins.
- 1000 Three Chinese deities; Kuan Yü, Kuan P'ing and Chou Ts'ang. 1822.
Inscribed on front in pencil: *Quanheu, Quanpuy and Chowching*; in red ink: 242.
Pencil; 14½ by 11 ins.
- 1011 An inhabitant of the Pogy Islands (south of Sumatra), with detail of the tattooing on the leg. c. 1823.
Inscribed on front in pencil: *Nameamoo (?) Native of the Poggies*; in red ink: 147.
1822 water-mark.
Pencil; 16 by 10 ins.
NOTE: For another drawing of a Pogy Islander, see *Add. Or.* 490.
- 1750 Plan of temple at Chiengmai (Siam). c. 1816.
Inscribed on front in ink: *Cheung Mai*; also notes. 1814 water-mark.
Pen-and-ink and water-colour; 19 by 15 ins.
NOTE: There is nothing to show how or when this drawing reached the Library.
It may possibly have been acquired by Finlayson or Crawford during the expedition to Siam, as earlier contacts with Siam were rare.

FRANK, LOUIS (*fl.* 1878)

2617/1-16 ff.

2 drawings in a presentation album entitled: *Rajapur Waterworks*, given to Sir Richard Temple, Governor of Bombay, to commemorate the construction of a water-works by W. Grey, Civil Engineer, for the Rajapur Municipality (Bombay), completed 20 November 1878.

Presented by Sir Richard Carnac Temple, December 1922.

- f. 2v Four-span bridge across the Khadoli River, Rajapur (Bombay). 1878.
Inscribed on front in oil paint: *Louis Frank 1878*.
Oil on paper; 10 by 13 ins.
- f. 5v Outlet works and pipe at the south end of the lake formed by damming the Khadoli River, Rajapur (Bombay). 1878.
Inscribed on front in gouache: *L.F.*
Gouache; 11½ by 16 ins.

British Drawings in the India Office Library

FRANKLIN, JAMES (1783–1834)

Served in Bengal army 1806–30 (1st Regiment Light Cavalry). Lieutenant 1814; Captain 1819; Major 1833. From 1813 Franklin was engaged on survey work, except during the Maratha War of 1817 to 1819. From 1826 to 1828 he made a survey of iron mines in Central India and investigated the manufacture of iron in Jubbulpore, Baragaon, Panna, Katola and Saugor.

MSS. Eur. D. 154 (Kaye no. 395).

Observations on several iron mines in Central India with an account of the Indian mode of manufacturing iron and drawings of the machinery and implements.

7 scale drawings depicting the machinery and implements for making iron in central India. 1828.

Inscribed with descriptive notes in ink and: *J. Franklin del.*

Pen-and-ink; 11 by 8½ ins.

Deposited 19 May 1835.

1 Geometrical construction of the furnace. See p. 16.

2 Ditto.

3 Bellows. See p. 21.

4 Ditto.

5 Construction of the refinery. See p. 22.

6 Ditto. See p. 23.

7 Smelting furnace. See p. 24.

FRASER, THOMAS (1776–1823)

Son of Hugh Fraser, a portrait painter of Morpeth. Served with the Madras Engineers from 1796 to 1819. Lieutenant 1800; Captain 1808. Fraser was present at the siege of Seringapatam and was engineer and surveyor to Read's detachment. In June 1799 he was appointed to survey duties at Seringapatam under MacKenzie, but after a few months he returned to Madras on the sick list. 'In charge of the Engineers Department and of the works at the Presidency', April 1801; Head Assistant in the office of the Military Board, August 1801. During 1802 he appears to have been inspecting and surveying forts in the Ceded Districts of Bellary, Kurnool, Anantapur and Cuddapah.

Fraser, Thomas

Amongst his draftsmen at this time was John Gantz (see WD 506a, 509a, 513a, 516a), who also made other drawings in the Library's collection (pp. 49, 602-4). Deputy Secretary of the Military Board 1803. Later in 1803 he became Superintending Engineer of Public Works for the Madras Presidency Division.

365 The Great Fall of the Cauvery River, Sivasamudram (Madras). *c.* 1800 (*Plate 48*). Inscribed on back in ink: *The Great Fall of the Cauvery. T. Fraser*; on front in water-colour: *T. Fraser*.

Water-colour; 162 by 22 ins.

Purchased 11 May 1955.

366 Ruins of the Temple at Sivasamudram (Madras). *c.* 1800.

Inscribed on back in ink: *Ruins of the Great Pagoda at the ancient City of Shivenamudra. T. Fraser*; on front in water-colour: *T. Fraser*.

Water-colour; 15 by 22 ins.

Purchased 11 May 1955.

506-518

13 drawings of forts with 43 keys, plans and sections made while on survey duty in the Ceded Districts (Madras). 1802.

Deposited *c.* 1806 (Introduction, p. 40.)

506 View of the N. face of the Fort, Gurramkonda (Madras), with a key attached. *c.* 1802.

Inscribed on front in ink: *View of Gurramcondah taken from the N.W. angle of the Pettah Wall—shewing the North Face of the Lower Fort and various works covering the ascent of the only accessible Face of the Rock. T. Fraser. Engineers*; on back in ink: *A. No. 8. Gurramcondah.*

Water-colour; $14\frac{3}{4}$ by $22\frac{1}{2}$ ins.

506a A. No. 1. Plan of the Fortress, Gurramkonda (by John Gantz).

506b A. No. 2. Plans for the improvement of the fort gates, Gurramkonda.

506c A. No. 3. Plan for improving the small battery in the Ranamandal Fort, Gurramkonda.

506d A. No. 4. Plan of the 2nd floor of the palace, Gurramkonda, and elevation of the W. front.

506e A. No. 5. Plan of the palace, Gurramkonda.

506f A. No. 6. Plan of sections through the new counterguard, Gurramkonda.

British Drawings in the India Office Library

- 506g A. No. 7. Sections through the face of the inner fort and through the cavalier within the N. face of the lower fort at Gurramkonda.
- 507 View of the W. side of Gandikotta Fort (Madras) from the W. bank of the Pennar river, with a key attached. *c.* 1802.
Inscribed on front in ink: *View of the Western Works of Gandicottah from the West Bank of the Pennar shewing the ascent from the River by the Iron Gate and the Rugged aspect of the Rock. T. Fraser. Engr.*; on back in ink: *B. No. 10. Gundicottah.*
Water-colour; 15 by 23½ ins.
- 508 View of the N. face of the Fortress, Gandikotta (Madras) taken from the bed of the Pennar River, with a key attached. *c.* 1802.
Inscribed on front in ink: *View of the North Face of the Fortress of Gandicottah taken from the Bed of the Pennar. T. Fraser. Engr.*; on back in ink: *B. No. 11. Gundicottah.*
Water-colour; 15¼ by 24 ins.
- 509 View of the E. and S. faces of Gandikotta (Madras), with a key attached. *c.* 1802.
Inscribed on front in ink: *View of the Eastern & Southern Faces of Gandicottah taken from high ground on the South East angle. T. Fraser, Engr.*; on back in ink: *B. No. 12. Gundicottah.*
Water-colour; 14 by 21½ ins.
- 509a B. No. 1. Plan of the Fortress, Gandikotta (by John Gantz).
- 509b B. No. 2. Plan of the Fort and environs, Gandikotta.
- 509c B. No. 3. Plan and elevation of a granary, Gandikotta.
- 509d B. No. 4. Plan and section of a granary, Gandikotta.
- 509e B. No. 5. Plan and elevation of a granary, Gandikotta.
- 509f B. No. 6. Plan of the granary used as a magazine, Gandikotta.
- 509g B. No. 7. Section through the Pennar River showing an elevation of Zulfikar's Tower and the face of Chota Karam Kotta, Gandikotta.
- 509h B. No. 8. 2 Sections through plan of Gandikotta.
- 509i B. No. 9. 2 Sections through plan of Gandikotta.
- 510 View of the W. face of the Fortress, Gooty (Madras), with a key attached. *c.* 1802.
Inscribed on front in ink: *View of the West Face of the Fortress of Gooty from the Eedgah at the S.W. angle of the Pettah Wall. T. Fraser. Engr.*; on back in ink: *C. No. 14. Gooty.*
Water-colour; 15½ by 23¾ ins.

Fraser, Thomas

- 511 View of the E. face of the Fortress, Gooty (Madras), with a key attached. c. 1802. Inscribed on front in ink: *View of the East Face of the Fortress of Gooty taken from a Rocky Bank about 2 miles distant. T. Fraser. Engr.*; on back in ink: C. No. 15. Gooty.
Water-colour; 15 by 23½ ins.
- 512 View of the N. face of the rock, Gooty (Madras), with a key attached. c. 1802. Inscribed on front in ink: *View of the North Face of the Rock of Gooty, taken from the Highest Ground within the N.E. angle of the Lower Fort, showing the N. Face of Margooty and the extent to which it is commanded. T. Fraser, Engr.*; on back in ink: C. No. 16. Gooty.
Water-colour; 16 by 22½ ins.
- 513 View of the third gateway of the Fort, Gooty (Madras). Sepoys in the foreground. c. 1802.
Inscribed on front in ink: *View of the 3rd Gateway shewing the only Passage up the Rock of Gooty taken from the Platform of the Southern Bastion of the lower line. T. Fraser, Engr.*; on back in ink: C. No. 17. Gooty.
Water-colour; 14 by 10 ins.
- 513a C. No. 1. Plan of the Fortress, Gooty (by John Gantz).
- 513b C. No. 2. Project for a redoubt on the high rock within the N.E. angle of the lower fort, Gooty.
- 513c C. No. 3. Project for a redoubt on the height within the S.W. angle of the lower fort, Gooty.
- 513d C. No. 4. Project for strengthening the N.W. angle of the lower fort of Gooty by a redoubt.
- 513e C. No. 5. Plan, section and elevation of the Howdah Battery, Gooty.
- 513f C. No. 6. Plan and sections of the Grand Magazine on the upper fort.
- 513g C. No. 7. Plan and sections of magazine on the upper fort.
- 513h C. No. 8. Plan, elevation and section of magazine on the upper fort.
- 513i C. No. 9. Plan, elevation and section of the Great Granary on the top of the rock of Gooty.
- 513j C. No. 10. Section through part of the rock of the upper fort of Gooty as low as the 'Latchemee Battery'.
- 513k C. No. 11. Sections through the lower fort of Gooty.
- 513l C. No. 12. Section through the gate of the lower fort.

British Drawings in the India Office Library

- 513m C. No. 13. Section through the Gooty fort showing an elevation of one of the ornamental towers.
- 514 View of Bellary (Madras), showing the E. face of the lower fort and rock; a camel and bullock cart in the foreground. Key attached. c. 1802.
Inscribed on front in ink: *View of Bellary exhibiting the East Face of the Lower Fort & Rock taken from the Road leading to the Futtiah Durwazah. T. Fraser, Engr.*; on back in ink: *D. No. 4. Bellary.*
Water-colour; $15\frac{1}{4}$ by $23\frac{1}{4}$ ins.
- 515 A passage through the rocks leading to the upper fort of Bellary (Madras). c. 1802.
Inscribed on front in ink: *View of a Part of the Principal ascent to the upper Fort of Bellary, shewing the Passage through the Rocks near the Upper Gates. T. Fraser, Engr.*; on back in ink: *D. No. 5. Bellary.*
Water-colour; $11\frac{1}{4}$ by 13 ins.
- 516 View of the N. and E. faces of the citadel at Bellary (Madras); Hindus worshipping at a shrine in the foreground. c. 1802.
Inscribed on front in ink: *View of the Citadel on the Summit of Bellary, shewing its Northern and Eastern Faces taken from near the Hindoo Pillar within the Northern line of the Upper Fort. T. Fraser, Engr.*; on back in ink: *D. N. 6. Bellary.*
Water-colour; 13 by 16 ins.
- 516a D. No. 1. Map of the Fortress, Bellary (by John Gantz).
- 516b D. No. 2. Plan, elevation and section of the bastion, Bellary Fort.
- 516c D. No. 3. Section through the upper fort, Bellary, showing the stone glacis.
- 517 View of the S. face of the Fort, Sidhout (Madras); pack-bullocks in the foreground. c. 1802.
Inscribed on front in ink: *View of the South Face of the Fort of Sidhout, from a Bank in the River Pennar. T. Fraser, Engr.*; on back in ink: *E. No. 4.*
Water-colour; $14\frac{1}{2}$ by $22\frac{1}{2}$ ins.
- 517a E. No. 1. Map of the Fort, Sidhout.
- 517b E. No. 2. Section through the Fort, Sidhout.
- 517c E. No. 3. Sections through the Fort, Sidhout.
- 518 View of the S. face of Cuddapah Fort (Madras); an elephant in the foreground. c. 1802.
Inscribed on front in ink: *View of the South Face of Cudapah, shewing the Nature & State of what remains of that Ancient Fortress. T. Fraser. Engr.*
Water-colour; 14 by 21 ins.

519-524

6 architectural drawings.

Presented by Sir John Sinclair, 8 July 1806, together with *Add. Or 25*.

- 519 View of bridge over the Chintadrepettah River near the Government Gardens, Madras, built by Lieutenant Thomas Fraser. 1805.

Inscribed on back in ink: *For Sir John Sinclair Bart of Ulster. View of the Bridge over the Chintadrepettah River near the Government Gardens at Madras. Constructed in the Years 1804 & 5 by Lieut Thomas Fraser of the Corps of Engineers.*

Water-colour; 11 by $14\frac{3}{4}$ ins.

- 520 Elevation of a house on the beach south of the Customs House, Madras. c. 1805.

Inscribed on front in ink: *Elevation of one of the Houses now Constructing upon the Beach to the Southward of the Custom House at Madras*; on back in pencil: *To Sir John Sinclair Bart.*

Water-colour; $14\frac{3}{4}$ by 20 ins.

- 521 Elevation of a proposed mausoleum for Lord Cornwallis. c. 1805.

Inscribed on front in ink: *No. 1. Ts. Fraser. Supg Engr.*; on back in ink: *No. 1. Elevation of a cenotaph proposed to be erected to the Memory of the Most Honble Charles Marquis Cornwallis, late Governor General of India, etc. etc. etc. T. Fraser.*

Pen-and-ink and wash; 18 by $24\frac{3}{4}$ ins.

NOTE: Cornwallis died 5 October 1805 and designs were invited for a proposed mausoleum at Ghazipur (U.P.).

- 522 Plan and section of the proposed mausoleum to Lord Cornwallis. c. 1805.

Inscribed on front in ink: *No. 2. T. Fraser. Supg Engr.*; on back in ink: *No. 1. Plan and Section of the Design No.*

Pen-and-ink and wash; 28 by $21\frac{1}{2}$ ins.

- 523 Entablature and soffit of the corona to the proposed mausoleum of Lord Cornwallis. c. 1805.

Inscribed on front in ink: *No. 3. T. Fraser. Supg Engr. Entablature. Soffit of the Corona.*

Pen-and-ink and wash; $22\frac{1}{4}$ by $16\frac{3}{4}$ ins.

- 524 Design for the base and capitals of the columns on the proposed mausoleum to Lord Cornwallis. c. 1805.

Inscribed on front in ink: *No. 4. The Base and Capital of the Columns. T. Fraser. Supg. Engr.*

Pen-and-ink and wash; $21\frac{1}{4}$ by $13\frac{3}{4}$ ins.

British Drawings in the India Office Library

GILCHRIST, WILLIAM (1807–1895)

Gilchrist served on the Madras Medical Establishment from 1830 to 1855, first as an Assistant Surgeon and from 1846 as Surgeon. He was the author of *Diseases of the camel* (1841), *Diseases of the elephant* (1843), *Diseases of the bullock* (1846), all three being published in a revised edition in Calcutta in 1851.

MSS. Eur. D. 169 (Kaye no. 503).

A Practical Memoir on the History and Treatment of the diseases of the Elephant with instructions for preserving its efficiency as an animal of transport; and a general outline of its Anatomy. Also an account of the Medicines used in the cure of its diseases. Drawn up by W. Gilchrist Assistant Surgeon, P.C.D., Hoonsoor.

3 drawings.

Pen-and-ink and wash.

Deposited 1 April 1842.

1 *Sketch of the Skeleton of the Elephant.*

12¼ by 12½ ins.

2 *Profile of the Head of the Elephant.*

10¾ by 7 ins.

3 *Sectional View of the same beneath.*

Inscribed on back, in ink: *M.D. In. No. 522 of 1841. Dy to Cons. 12th February.*

12¾ by 7½ ins.

Also two small sketches on f. 15 and f. 47 illustrating (1) the method of administering medicine into the eye of an elephant, and (2) its harness.

GILL, ROBERT (c. 1824–1875)

Madras army 1842. From 1846 until his death, Gill made a pictorial record of the Ajanta caves. During this time he lived alone at Ajanta with an Indian 'wife', rarely meeting any other Europeans, although Meadows Taylor suddenly encountered him at Jalna in 1857. He was a great hunter and was said to have killed at least 150 tigers. His chief works were a series of large oil paintings sent to the Company in 1855. Twenty-five were exhibited in the Indian Court at the Crystal Palace in Sydenham but were burnt in the fire of 1866. Four drawings of Cave I, which had not been put on show, remained, and these are now in the Indian Section, Victoria and Albert Museum (52–1885 to 55–1885). (Introduction, p. 35.)

Goldingham, John

1092/1–36 ff.

26 ground plans of the Ajanta caves and 16 folios of drawings of sculpture and architectural details in the Ajanta caves. c. 1850.

f. 1. inscribed: *Original Drawings from the Buddhist Temples at Ajanta. By Capt. R. Gill.*

Stamped with East India Company Museum numbers.

Pencil, pen-and-ink and wash; size of volume, 27 by 20½ ins.

Deposited c. 1850.

These drawings were bound up in the late nineteenth century with Burgess's drawings of Ajanta (see WD 2213 and 2214), but they have now been separated and rebound.

ff. 2–19 26 ground plans of the Ajanta Caves.

f. 20 Cave 2. Entrance door.

f. 21 Cave 2. Shrine door.

f. 22 Cave 6. Shrine door in lower storey.

f. 23 Cave 2. Entrance to cell at right hand end of porch.

f. 24 Cave 7. Shrine door.

f. 25 Cave 7. Sculptures on left wall of antechamber.

f. 26 Cave 2. Sculptures in subsidiary shrines (*Plate 119*).

f. 27 Cave 1. Friezes on façade.

f. 28 Cave 1. Narrative panels on the friezes on façade.

ff. 30–35 Cave 1. Details of pillars and pilasters.

GOLDINGHAM, JOHN (1767–1844)

Mathematician. Entered Royal Navy and served on the China Station as a midshipman. Retired and went to Madras in 1786 as astronomer in a private observatory owned by William Petrie. The instruments were acquired by the Madras Government in 1787 and Goldingham joined the East India Company and became its assistant astronomer, Madras 1788. On leave 1789–91. Surveyed the coast from Madras north to Kistna while a new observatory was being built 1792–93. Company astronomer and first Superintendent of Surveying School 1794; astronomer and Marine Surveyor 1796; Civil Engineer 1800; leave 1805 to 1811. At this time he appears to have been rich but lost his money through unwise investments. Resumed as astronomer in Madras 1812; Superintendent of Male Asylum, Inspector of Government Press and Editor of Government Gazette 1814; led expedition to Sumatra 1821–22; leave 1827; retired 1830. Goldingham had wide scientific interests and in 1819 won the gold medal of the King of the Netherlands for scientific work. He was a Fellow of the Royal Society, the Royal Asiatic Society and the Royal Geographical Society. He published papers on many subjects including the Elephanta Caves and Mamallapuram.

British Drawings in the India Office Library

962/1-16 ff. (Introduction, pp. 39-40.)

16 drawings of plans, elevations, and sections of Government House, Madras, and its adjoining buildings made under the supervision of John Goldingham, Civil Engineer, Madras. 1803.

Lettered on cover: *Plans of Buildings in Government Gardens, Madras, 1803.*

Bookplate of 'Edward Earl of Powis'.

Inscribed on title page in ink: *Plans, Elevations, and Sections of the Buildings in the Government Gardens at Madras 1803.*

Pen-and-ink and water-colour; size of volume 20¼ by 28¼ ins.

Purchased from the Powis Collection, February 1956.

NOTE: These drawings were copies made for Lord Clive, Governor of Madras, 1798-1803 (later 1st Earl of Powis).

BIBLIOGRAPHY: Mildred Archer, 'Georgian splendour in south India', *Country Life*, 26 March 1964, 728-31, reproducing ff. 4, 5, 6, 13; Mildred Archer, 'Company architects and their influence in India', *Journal of the Royal Institute of British Architects*, August 1963, 317-21, reproducing f. 13.

- f. 1 *Ground Plan of the Buildings for Public purposes.*
- f. 2 *Plan of this Building at the floor level of the Great Room.*
- f. 3 *Plan of the Gallery.*
- f. 4 *Longitudinal Elevation of the Building.*
- f. 5 *Entrance Front.*
- f. 6 *Longitudinal Section.*
- f. 7 *Transverse Section.*
- f. 8 *Columns and ornaments on a larger scale.*
- f. 9 *Ceiling of the Great Room.*
- f. 10 *Intended Gateway at the Entrance near the Bridge.*
- f. 11 *Ground Plan of the Government House.*
- f. 12 *Plan of the upper Story.*
- f. 13 *Elevation of the Eastern front.*
- f. 14 *Section.*
- f. 15 *Proposed Bridge.*
- f. 16 *General Plan of the Government Gardens at Madras in the year 1803. Also key indicating: Government House, Rooms for Specimens of natural History, Baths, etc. Offices, New Building for Public purposes, Stabling for the Detachment of the Body-Guard, Farm Yard, Teal House, Basin and Fountain, Well and machine for raising Water, Sunk Garden, Pumps, Roads, Drains, Wells & Tanks, Leaden Pipes of Conduct.*

Grant, Colesworthy

GRANT, COLESWORTHY (1813–1880)

(See p. 608 below.)

540/1–106 (Introduction, p. 26).

106 drawings of landscapes and portraits of Burmese and Europeans made in Burma during Major Phayre's mission to the Court of Ava. 1855.

Entitled: *A Series of Views in Burmah taken during Major Phayre's Mission to the Court of Ava in 1855. By C. Grant, artist to the Mission.*

Many drawings inscribed with numbers and titles in ink.

Pen-and-ink and water-colour; size of volume, 27 by 21 ins; size of drawings, 1–49, 13 by 18½ ins; 50–72, approx. 8 by 11½ ins; 73–83, approx. 12 by 8¾ ins; 84–106, approx. 12½ by 9 ins.

Deposited c. 1856.

NOTE: For details of the pictures see *Notes explanatory of a series of views taken in Burmah by C. Grant during Major Phayre's Mission to the Court of Ava in 1855* (n.d.). The titles given below are taken from the 'List of Drawings' in this publication. A number of these water-colours were used for illustrations to H. Yule, *A Narrative of the mission sent by the Governor General of India to the Court of Ava in 1855* (London, 1858): plate 3, View of the Oil Wells at Yenangyoung (540/18); plate 17, The Hairy Woman (540/95); plate 25, Heads of Burmese Notables: The Chief Minister (540/86), The Woon Douk (540/88), The Governor of Melloon (540/91); plate 28, Portraits of Two Talain Young Ladies, daughters of the Native Judge of Prome (540/76, 77).

BIBLIOGRAPHY: Mildred Archer, 'Mission to Burma 1855', *History Today*, October 1963, 691–9, reproducing nos. 26, 33, 43, 44, 84, 102, 105.

- 1 Rangoon—from platform of the Great Pagoda.
- 2 Old Monastic houses—a Road in Rangoon.
- 3 Donabew—from the Steamer.
- 4 Henzidah—from the Steamer.
- 5 Myan-Oung, from the Steamer.
- 6 Prome, from the Southern heights.
- 7 Kama, from the Steamer.
- 8 Thayet-myo, from the Steamer, looking south.
- 9 The Library, &c., on the bank—Thayet-myo.
- 10 Thayet-myo, from the Steamer, looking north.

British Drawings in the India Office Library

- 11 *The Frontier, from the Steamer.*
- 12 *Zoungyan-doung, from the Steamer.*
- 13 *Mengoon, from the Steamer.*
- 14 *Mag-way, Pagoda and River, looking north.*
- 15 *Yé-yan-gyoung, Petroleum or Earth Oil Creek.*
- 16 *Yé-nan-gyoung, from the hills.*
- 17 *Precipitous banks at Yé-nan-gyoung.*
- 18 *The Oil Wells, Yé-nan-gyoung.*
- 19 *View from the Creek, Yé-nan-gyoung.*
- 20 *Panoramic view of Pagân, looking N.E. by N.*
- 21 *Panoramic view of Pagân, looking E. by S.*
- 22 *Panoramic view of Pagân, looking S.S.E.*
- 23 *Panoramic view of Pagân, looking S.W. by S.*
- 24 *Panoramic view of Pagân, looking W.*
- 25 *Panoramic view of Pagân, looking N.N.W.*
- 26 *Boo Phya, or Pumpkin Pagoda, bank of the River, Pagân (Plate 110).*
- 27 *Meen-gyan, from the Steamer.*
- 28 *Kyouk Taloung from the Steamer.*
- 29 *View in Kyouk Taloung; looking over the River.*
- 30 *View in Kyouk Taloung; looking over the River N.E.*
- 31 *Distant view of Umeerapoor, from the Sagain Hill.*
- 32 *Sagain, and distant view of Ava, from the Sagain Hill.*
- 33 *Umeerapoor, from the long wooden Bridge, crossing the Lake Toungh-ummah.*
- 34 *Panoramic view of Umeerapoor. Looking S.W.*
- 35 *Panoramic view of Umeerapoor. Looking N.W.*
- 36 *Panoramic view of Umeerapoor. Looking N.*
- 37 *Panoramic view of Umeerapoor. Looking E.*
- 38 *Panoramic view of Umeerapoor. Looking S.E.*

Grant, Colesworthy

- 39 *Panoramic view of Umeerapoor. Looking S.*
- 40 *West Gate and part of City Wall, Umeerapoor.*
- 41 *View of S. West corner of the City Wall, Umeerapoor.*
- 42 *Street, and Eastern gate of Umeerapoor.*
- 43 *The Kings Palace, Exterior View, from within the Royal grounds.*
- 44 *The Throne and Audience Chamber, Palace.*
- 45 *The White Elephant Palace, within Royal Palace grounds.*
- 46 *A Kioum or Monastery, near the British Residency.*
- 47 *The British Residency—Toung-um-mah (Plate 111).*
- 48 *Further part of The British Residency—Toung-um-mah.*
- 49 *Dalhousie Bay, and Island of Negrais.*
- 50 *The Bank at Theroukmyeon (or Myenka-toung)*
- 51 *The Bank at Theroukmyeon (or Myenka-toung), higher up.*
- 52 *The Eastern Bank above Mugway.*
- 53 *The bank near Web-ma-soh, and Mission Steamers.*
- 54 *The bank near Kannee.*
- 55 *The bank approaching Yé-nan-gyoung.*
- 56 *The bank in sight of Yé-nan-gyoung.*
- 57 *Semphyo-Kyoon. White Elephant Island.*
- 58 *Silleh-myo.*
- 59 *Chengoo or Sengoo-Oung.*
- 60 *Samaik-gon.*
- 61 *Model of the Great Temple of Mengoon.*
- 62 *Ruins of the Great Temple of Mengoon.*
- 63 *Ruins of the Colossal Lions at Mengoon.*
- 64 *The Great Bell at Mengoon.*
- 65 *The Elephant Pen, and Wild Elephant taming.*
- 66 *The Mud Volcanoes at Memboo.*

British Drawings in the India Office Library

- 67 *The Mud Volcanoes at Memboo.*
- 68 *Oil Spring at Memboo.*
- 69 *Burmese Travelling Cart.*
- 70 *The Banks of the Irrawaddy—Below Pagân and near the frontier.*
- 71 *Tomb (said to be an English Lady)—on Negrais Island.*
- 72 *Ruins of the old Factory—on Negrais Island.*
- 73 *Moung-ghee—The son of Bundoola. Rangoon.*
- 74 *Kyan-lau-gee. Karen. Kemendine.*
- 75 *Kiouk-kei. Karen. Kemendine.*
- 76 *Mâmeet. Taline Lady. Daughter of the Native Magistrate of Prome.*
- 77 *Ameegalay. Taline Lady. Daughter of the Native Magistrate of Prome.*
- 78 *Shembaloon, native of Koonyoo. Khien Woman.*
- 79 *Khien Woman.*
- 80 *Moung Toh. Khien.*
- 81 *Moung Shwé-Gnyo. Myoke of Thayet-myo.*
- 82 *Moung Yué. Myoke of Meerday.*
- 83 *Governor of Pagân.*
- 84 *'The Lord White Elephant'.*
- 85 *'The Lord White Elephant' Regalia.*
- 86 *Moung-Gya-oo. Mugway Mengyee—Chief Woongee, or Prime Minister of State.*
- 87 *Moung Mho, the Myadoung Myotsa. Second Woongee.*
- 88 *Moung Mhon. The Woondouk.*
- 89 *Moung Tooh. Tara-thoo-gyee, or Chief Civil Judge.*
- 90 *The Tsare-daugee or Royal Scribe. In charge of British Residency.*
- 91 *Mr. Mackertich J. Mines. Governor of Melloon.*
- 92 *Mr. Antonio Camaretta. Collector of Customs &c.*
- 93 *A Kathé or Munnipoore Horseman.*
- 94 *Three Burmese Infantry Soldiers.*

Haig, Axel Herman

- 95 *Maphoon, The Hirsute faced Woman of Ava, and her child.*
- 96 *Profile of the Hirsute faced Woman of Ava.*
- 97 *Moung, Shwe Moung. An Albino, age 70.*
- 98 *Pho-men. An Albino, age 17.*
- 99 *Moung Pho; Taline Clerk to Commissioner.*
- 100 *Moung-Looglè. Nephew to the Woondouk.*
- 101 *Rough Sketch of Kathé Boatmen, en route to Mengoon.*
- 102 *Thomas Spears Esq.*
- 103 *Father Abbona.*
- 104 *General D'Orgoni.*
- 105 *Major A. P. Phayre. Envoy, and Commissioner of the Pegue Provinces.*
- 106 *R. S. Edwards, Esq. attaché to Mission.*

HAIG, AXEL HERMAN (1835-1921)

Born in Sweden, but studied in London. Haig specialised in engraving and in making drawings for architects, such as William Burges, A.R.A. He exhibited at the Royal Academy from 1870 to 1894 and was a member of the Royal Society of Painters, Etchers and Engravers, as well as the Royal Swedish Academy.

2443 *The Great Indian Peninsula Railway Terminus and Administrative Offices, Bombay. 1878.*

Inscribed on front in ink: *A.H.H. 1878.*

Water-colour; 36 by 62 ins.

Presented by the London Office of the Great Indian Peninsula Railway Company.

NOTE: *Revised Foster Catalogue*, no. 628. This building (later called the Victoria Railway Terminus) was designed by F. W. Stevens (1847-1900), an architect who was responsible for a number of buildings in Bombay, including the Sailors' Home. It was completed in 1888. For an obituary of Stevens, see *The Builder*, 31 March 1900, 325.

EXHIBITED: Royal Academy, 1880 (no. 1181).

HAMILTON, DOUGLAS (1818-1892)

Served with the 21st Madras Native Infantry 1837 to 1871. Major 1847; Lieut.-Colonel 1853; Colonel 1862. Hamilton's early years were spent in Madras, apart from a short period in Singapore in 1846. He was on leave in England from 1849 to 1852, and after his return to south India, took a great interest in the conservation of forests. He acted in 1854 for his friend, General Michael, as organiser of an Experimental Conservancy Establishment in the Anaimalai Hills and succeeded him in 1857. This was the origin of the Forestry Department in south India. From 1860 he served in Hongkong for a year but at the end of 1861 was given a roving commission by Sir Charles Trevelyan to make drawings for the Government of all the hill plateaux in south India which were suitable for sanatoria or quarters for European Troops. He produced a series of drawings and reports, visiting the Shevaroy Hills in 1861, the Palni Hills in 1862, the Anaimalai Hills in 1863 and the Bubabudan Hills in 1865.

BIBLIOGRAPHY: E. Hamilton (ed.) *Records of sport in southern India chiefly in the Annamullay, Nielgherry and Pulney Mountains from journals written between 1844 and 1870 by the late Gen. Douglas Hamilton* (London, 1892).

1351; 566; 1350; 567; 568 (Introduction, pp. 32-3.)

Five sets of drawings of hilly areas in S. India made while reporting on possible sanatoria for European troops in India. 1861-63.

1351/1-24 ff.

12 drawings (24 folios) of landscapes in the Shevaroy Hills (Madras). 1861.

Volume entitled: *Sketches of the Shevaroy Hills by Lieut-Col. Douglas Hamilton, Madras army. 1861.*

Printed descriptions attached to each picture.

Pen-and-ink; size of volume 22½ by 31¾ ins.

Deposited 4 June 1866.

- f. 2 1. *Waterfall near the village of Killeyor.* An Englishman in the foreground.
- f. 4 2. *Panoramic view from the Garden of Dr Marrett's House at Yercaud.* An Englishman, his wife and child in the foreground.
- f. 6 3. *View of the Temple on the Shevaroyen.*
- f. 8 4. *Panoramic view of Yercaud from the summit of the Shevaroyen.*
- f. 10 5. *The lake at Yercaud.*
- f. 12 6. *Panoramic view of Yercaud and the Green Hills, taken from Fischer's Hill.* Two Englishmen in the foreground.
- f. 14 7. *Hill temples.*

Hamilton, Douglas

- f. 16 8. *Panorama of the plateau of the Green Hills.*
- f. 18 9. *View of the plateau of the Green Hills.*
- f. 20 10. *View of a Malayaly village and cultivation.* An Englishman in the foreground.
- f. 22 11. *View of a Malayaly village.*
- f. 24 12. *Panoramic view of the Athoor Ghaut from the summit of the Shevaroyen.* Two Englishmen with servants and horses in the foreground.

566/1-60 ff.

26 drawings (60 folios) of views in the Palni Hills (Madras). 1862.

Printed titles and descriptions and some drawings inscribed with titles in pencil.

Pen-and-ink; size of volume 20 by 25 ins.

Deposited c. 1866.

- f. 3 1. *View of the Entrance to the Hill Village of Pullangee.*
- f. 5 2. *Distant view of Pulni Mountains.*
- f. 7 3. *View of the higher Pulnis.*
- f. 9 4. *View in the Perreakolum Pass.*
- f. 11 5. *Another view of the Periyakulam Pass.* Hamilton and his horse in the foreground.
- f. 13 6. *View in the valley of Perrumbookarnal.* Hamilton and his gun-bearer in the foreground stalking ibex. Reproduced: *Records of sport*, plate xv.
- f. 15 7. *View of the Settlement of Kudaikarnal.*
- f. 17 8. *Distant View of Kudaikarnal.*
- f. 21 9. *Panorama of the Plateau in the Neighbourhood of Kudaikarnal.* Pillar Rocks and Hamilton with servant and dog pursuing a stag.
- f. 23 10. *View of the Pillar Rocks.*
- f. 25 11. *View of the great cave at the Pillar Rocks.*
- f. 27 12. *View to the South West beyond the Pillar Rocks.* Deer.
- f. 29 13. *View of the Gundair and Pombarry valleys.* A herd of bison in the foreground.
- f. 31 14. *View of Vilputty, 3 miles N.E. of Kodaikanal.*
- f. 35 15. *Panorama of the Plateau of Poortoor.*
- f. 37 16. *View of Pullangee.*
- f. 40 17. *View of Pombarry.*
- f. 43 18. *View of the Entrance to the Village of Pombarry.*
- f. 45 19. *A Street in the hill village of Pombarry.*
- f. 47 20. *View of the Pombarry Valley.*
- f. 49 21. *Wooded Valley between Kodaikarnal and Pombarry.* Deer in the foreground.
- f. 51 22. *Distant View of Kokul.* A villager grazing cows in the foreground.
- f. 53 23. *View of Kokul Village.*

British Drawings in the India Office Library

- f. 55 24. *Distant View of the Hills near Ettoor or the Eight Villages.* Hamilton with his sketch-book, camp chair and two attendants.
f. 57 25. *View of the entrance to the village of Manavanor.*
f. 59 26. *View of Perumal Mullay and the lower Pulnis.* Hamilton looking through his field-glasses; a gun-bearer and dead deer in the foreground.

1350/1-35 ff.

17 drawings (35 folios) of landscapes in the Palni Hills, (Madras). 1862.

Volume entitled: *Sketches of the Pulni Mountains.* Printed descriptions attached to each picture and also pencil descriptions on sketches.

Pen-and-ink; size of volume $22\frac{1}{2}$ by $31\frac{3}{4}$ ins.

Deposited c. 1866.

- f. 2 Frontispiece. *The Devil's Gap.* Bodinaikenur Pass.
f. 5 1. *Panorama of the High Range of the Pulnis from the summit of the Perumal mullay.*
f. 7 2. *View from the high ground west of the settlement of Kudaikarnal.*
f. 9 3. *View of Perumal Mullay from the encampment.*
f. 11 4. *Panorama overlooking the Cumbum Valley.*
f. 13 5. *The Pillar Rocks.*
f. 15 6. *Bird's Eye view of the ancient lake near Kodaikanal.*
f. 17 7. *View of the ancient lake from near the breach in the embankment.* Near Kodaikanal.
f. 19 8. *The breached embankment.*
f. 21 9. *View of the boundary ridge dividing the Pulnis from Travancore.* Englishmen shooting bison in foreground.
f. 23 10. *Village on the lower Pulnis.*
f. 25 11. *View near Perryoor on the lower Pulnis.*
f. 27 12. *View of the lower Pulnis.*
f. 29 13. *View of the entrance to the village of Perryoor.*
f. 31 14. *View on the lower Pulnis.*
f. 33 15. *The Pulnis from the village of Pulni.* Villagers in the foreground.
f. 35 *Vignette.* Mountain antelope and Ponjola Hill.

567/1-30 ff.

17 drawings (30 folios) of views in the Anaimalai Hills (Cochin and Madras). 1863.

Printed titles and descriptions. All signed: *D. Hamilton delt.*

Pen-and-ink; size of volume $20\frac{3}{4}$ by $14\frac{1}{2}$ ins.

Deposited c. 1866.

Hamilton, Douglas

- ff. 2-4 1. *Panorama of the Anamallay Mountains from the village of Anamallay*. Khaders in the foreground.
- f. 5 2. *The Foot of the Poonachy Pass*.
- f. 5 3. *Encampment at Poonachy*.
- f. 7 4. *Lower valley of the Tooracoodoo*.
- f. 9 5. *Our first view of the 'Tungachee'*. An Englishman in the foreground.
- f. 11 6. *The 'Tungachee' and 'Ukka'*.
- f. 13 7. *Khader Rattan Chain for collecting honey*.
- f. 15 8. *Waterfall at foot of the 'Tunachee'*.
- f. 17 9. *Ancient Cromlech. Lower valley of the Tooracoodoo*.
10. *Primitive bridge of the Khaders*. An English party in the foreground.
- f. 19 11. *Haystack rock. Rattan Chain*.
- f. 21 12. *The 'Tungachee' from our encampment*.
- ff. 23, 24 13. *High range from our Encampment*. Villagers and elephants in the foreground.
- f. 26 14. *View in Michael's Valley*.
- f. 28 15. *Water-fall in Michael's Valley*.
16. *Gorge of the Tooracoodoo*.
- f. 29 17. *High range from the lower valley of the Tooracoodoo*. Englishmen and elephants in the foreground.

568/I-33 ff.

15 drawings (33 folios) of views in the Anaimalai Hills (Cochin and Madras). 1863.

Inscribed on fly leaf: *India Museum. Recd from Public Deposit. 4th June 1866.*

Printed titles and descriptions.

Pen-and-ink; size of volume 22 by 28½ ins.

Deposited 4 June 1866.

- f. 2 *Frontispiece. Cascade in Michael's Valley*. Dogs pursuing a stag.
- f. 5 1. *Outline panorama of Michael's Valley looking west*. Hamilton and an attendant stalking ibex.
- f. 7 2. *Bird's eye view of Michael's Valley looking west*. Taken from the hill, Parli Mulai.
- f. 10 3. *Panoramic view of Michael's Valley looking east*. Ibex in foreground.
- f. 12 4. *View of the Upper or Western portion of the large swamp in Michael's Valley*. Bison in foreground.
- f. 14 5. *View of the lower portion of the large swamp in Michael's Valley*. Elephants and sambur.
- f. 16 6. *Water-fall below Michael's Valley*. Ibex.
- f. 18 7. *View of the Eastern Plateaux referred to in sketch No. 3*. Ibex in foreground.

British Drawings in the India Office Library

- f. 20 8. *View of Coomarikul Plateau*. Ibex and Bison.
- f. 22 9. *Encampment at the lower end of Michael's Valley*. Hamilton returning from shikar with two attendants.
- f. 24 10. *View between Michael's Valley and Coomarikul Plateau*. Bison grazing.
- f. 26 11. *View looking towards the valley of the Toracuddu River*.
- f. 29 12. *View across the upper or western end of Michael's Valley looking south*. Hamilton and an attendant stalking sambur.
- f. 31 13. *Panoramic view of the great plateau and the Arney Moodie Mountain looking west*. Leopard in foreground and ibex grazing.
- f. 33 *Vignette. Pooliar village and figures*.

HART COLLECTION. HART, PHILIP LEWIS (c. 1812–1897)

Bombay Engineers 1832–60. Lieutenant 1841; Captain 1854; Lieut.-Colonel 1859; Colonel 1860; retired 1860.

1620–1693

74 plans, elevations and drawings of monuments in Bijapur (Bombay): Ibrahim Rauza (14); Jami Masjid (16); Asar Mahal (12); Taj Bauri (8); Mehtar Mahal (12); Gol Gumbaz (12). Between September 1851 and October 1852. Made by European and Indian draftsmen under the superintendence of Lieutenant Philip Hart, Civil Engineer, Satara (Bombay).

Inscribed in ink with titles, name of superintendent and draftsmen, and sometimes date of survey, e.g. Ibrahim Rauza 27 September 1851, Jami Masjid 23 August 1852, Asar Mahal 5 October 1852, Taj Bauri 28 October 1852. The drawings of the Mehtar Mahal and Gol Gumbaz are not dated.

Names of draftsmen: Harichand Nilaji, Mukhand Ramchanda, Kumar-ud-din and Alexander Cumming (civil engineer).

Pen-and-ink and wash; varying sizes from 20 by 28 ins to 37 by 48 ins.

Deposited c. 1853.

NOTE: These drawings were photographed for J. Fergusson (ed.), *Architectural illustrations of the principal Mahometan buildings of Beejapore executed under the direction of Bartle Frere, Esq, B.S.C. Resident at Sattara, by Captain Philip L. Hart, B.E. Assisted by Alexander Cumming, Civil Engineer, and Native Draftsmen* (London, 1859).

Published under the patronage of the East India Company.

1620–1633

14 drawings of the Ibrahim Rauza (Tomb and mosque of Ibrahim Adil Shah II, 1580–1627).

Hart Collection

- 1620 Elevation of W. side.
- 1621 Transverse section.
- 1622 Ground plan.
- 1623 Section through inner verandah showing N. face of tomb.
- 1624 Plan of the second terrace.
- 1625 Plan of the first terrace showing the interior of dome.
- 1626 Detail drawing of principal moulding.
- 1627 Details of corner pillar, etc.
- 1628 Elevation of turret in lower storey, elevation of moulding on second storey, elevation of minaret, plan of minaret.
- 1629 Partial section through outer verandah, back elevation of window and doorway, plan of doorway.
Elevation of pillar and part of arching of inner verandah, enlarged rib and pillar.
Section of ring and leaf on dome, plan of doorway.
- 1630 Specimens of paintings on the walls.
- 1631 Plan and section of ornamental flat ceiling of tomb.
- 1632 Ceilings of inner and outer verandahs.
- 1633 General plan of enclosure, tomb, mosque, etc.

1634–1649

- 16 drawings of the Jami Masjid (begun during reign of Ali Adil Shah I, 1558–80).
- 1634 Front elevation.
- 1635 Back elevation.
- 1636 Elevation of N. side.
- 1637 Elevation of S. side.
- 1638 Section
- 1639 Section
- 1640 Ground Plan
- 1641 Half-plan of first terrace and plan of verandah in second storey

British Drawings in the India Office Library

- 1642 Plan of second terrace.
- 1643 Enlarged drawing showing construction of dome, plan and section.
- 1644 Enlarged drawing of part of the arching of the mosque showing the construction of the small domes in the roof, section and plan.
- 1645 Detail drawing of the principal moulding.
- 1646 Details of arches and cornices, elevation of minaret in second storey.
- 1647 Enlarged drawings of perforated stone windows.
- 1648 Enlarged drawings of perforated stone windows, and verandah round the upper part of the outside of mosque.
- 1649 Elevation of the Mehrab.

1650–1661

- 12 drawings of Asar Mahal (Palace of the Relic, built by Muhammad Adil Shah, 1627–57).
- 1650 Front elevation.
- 1651 Back elevation.
- 1652 Side elevation.
- 1653 Section.
- 1654 Section.
- 1655 Section.
- 1656 Ground plan.
- 1657 Plan of the second floor.
- 1658 Plan of the top showing the beams, joists, etc., forming the roof.
- 1659 Verandah pillars, beam and bracket ceilings of inner and outer verandahs.
- 1660 Details of gilded verandah, door niches and beam of Room no. 1, beam of Room no. 2, window in back and side of building.
- 1661 Plan of the Asar Mahal and its neighbourhood.

Hart Collection

1662–1669

8 drawings of the Taj Bauri (largest tank in Bijapur, built by Ibrahim Adil Shah II, 1580–1627).

1662 Front elevation.

1663 Section.

1664 Section.

1665 Section and plan of the top.

1666 Ground plan.

1667 Details of minarets and mouldings.

1668 Plan of top of W. entrance showing the place for drawing water, plan of the top of S. entrance.

1669 Enlarged section of a minaret.

1670–1681

12 drawings of the Mehtar Mahal (Gateway to inner courtyard of mosque built by Ibrahim Adil Shah II, 1580–1627).

1670 Front elevation.

1671 Back elevation.

1672 Elevation of W. side.

1673 Elevation of E. side.

1674 Section.

1675 Section.

1676 Ground plan on the level of minaret bases.

1677 Enlarged drawing of front window.

1678 Plan of the upper floor and ceiling.

1679 Enlarged drawing of lower ceiling showing the stone ribs supporting upper floor.

British Drawings in the India Office Library

1680 Details of bracket, minaret, doorways, and ceiling in lower back window.

1681 Plan of the Mehtar Mahal and its neighbourhood.

1682–1693

12 drawings of the Gol Gumbaz (Mausoleum of Muhammad Adil Shah, 1627–57).

1682 Front elevation.

1683 Back elevation.

1684 Section.

1685 Section.

1686 Plan of the foundations of vaulted passages below the tomb.

1687 Plan on level of floor.

1688 Plan showing the construction of the dome.

1689 Plan of the upper storey or terrace.

1690 Detail drawing of the principal moulding.

1691 Detail drawings of turret and ornamental chunam work.

1692 Detail drawings of door, dome, leaf, brackets, and moulding of tower; also inscription above the interior of S. door.

1693 Plan showing the Gol Gumbaz with its adjoining mosque, ruined caravanserai, etc.

HORSFIELD COLLECTION. HORSFIELD, THOMAS (1773–1859)

Thomas Horsfield, an American by birth, went to Java in 1802 as a surgeon in the service of the Dutch government. In 1811, when the British took Java, he transferred to the British service. With the encouragement of Raffles, he made many valuable reports on natural history, and explored archaeological remains. In 1819 he retired, and became Keeper of the East India Company's Museum in Leadenhall Street from 1820 to 1859. He wrote many papers on scientific subjects, and catalogued the natural history collections in the Museum. Although the drawings listed below are not strictly 'official' and remained in Horsfield's possession, many of them appear to be copies of drawings forwarded to Raffles, and used by him in his *History of Java*. Like MacKenzie, Horsfield drew no line between his official duties and leisure activities. For this reason

Horsfield Collection

his collection has been listed under the heading 'Official drawings'. (Introduction, p. 30.)

BIBLIOGRAPHY: For his work in Java, see Sophia Raffles, *Memoir of the life and public services of Sir Thomas Raffles* (London, 1830), 602–32; Mildred Archer, 'Archaeology and the British interlude in Java', *Geographical Magazine*, February 1958, 460–72, reproducing 957 ff. 6 (96), 9 (99); 958 ff. 2v (178), 3iv (278).

For his natural history collections, see Mildred Archer, *Natural history drawings in the India Office Library*. (London, 1962), 46–8, 80–2.

526/1–206 drawings.

A portfolio containing 206 loose drawings of plans, maps, profiles of mountains, geological curiosities and landscapes in Java and Banka. 1805–17.

Some drawings by Horsfield, others by Dutch or Javanese draftsmen.

Inscribed in most cases with titles and notes.

Pencil, water-colour, pen-and-ink; size of portfolio, 26½ by 21½ ins.

Presented by Thomas Horsfield, 1820.

NOTE: Most of these sketches have little significance today as they have been superseded by more recent surveying, but they illustrate Horsfield's energetic geographical and geological research.

11 sketches have been selected as examples of Horsfield's work, mounted and separately catalogued as WD 527–537. The remaining sketches have been preserved in their original bundles:

- 1 *Profiles of the Oost-Hoek, part 1*. 28 drawings. Two dated 1806.
- 2 *Profiles of the Oost-Hoek, part 2*. 16 drawings. One dated 1806.
- 3 *Mountains and Ranges of Medial Java (part 1)*. Surokerta, Kedu, Samang., Southern hills. 17 drawings. One dated 1817.
- 4 *Mountains and Ranges of Medial Java (part 2)*. 13 drawings. One dated 1805 and one 1816.
- 5 *Ranges, chiefly from the Route to Banyumas, Batur and thence to Surakarta*. 23 drawings and maps. Dated 1814. Includes a visit to Borobudur.
- 6 *Ranges from the route to Kediri, from Kedung Prov. and of the Southern Ranges (passim), part 1*. 19 drawings. 1815.
- 7 *Ranges from the route to Kediri, part 2*. 23 drawings. 1815.
- 8 *Merapi*. 6 drawings. 1817.

British Drawings in the India Office Library

- 9 *Kuwu. 1805 and 1817.* 15 drawings.
- 10 *Views of Duser, 1806.* 10 drawings.
- 11 *From Banka. 1812–13.* 12 drawings including one of Fort Nugent.
- 12 *Route from Surokerta. 1814.* 6 drawings and 1 map showing the route from Surakarta west to Banyumas.
- 13 The Surakarta area. 5 plans and drawings, probably by a Dutch draftsman.
- 14 *Klut. 1815.* 13 drawings.

527–537

11 drawings removed from portfolio WD 526.
Presented by Thomas Horsfield, 1820.

- 527 Horsfield sketching Mount Surakarta (Central Java). *c.* 1814.
Inscribed on front in ink: *Medial Java—Surokarta.*
Pencil; 10 by 22 ins.
NOTE: From the portfolio, section 3, *Mountains and Ranges of Medial Java.*
- 528 Horsfield in a boat sketching Mount Japara (Central Java) from the sea. *c.* 1814.
Inscribed on front in ink: *Japara.*
Pencil; 12 $\frac{3}{4}$ by 18 ins.
NOTE: From the portfolio, section 3, *Mountains and Ranges of Medial Java.*
- 529 A Mountain in Central Java. *c.* 1814.
Inscribed on front in pencil: *Medial Java.*
Pencil; 14 $\frac{3}{4}$ by 18 ins.
NOTE: From the portfolio, section 3, *Mountains and Ranges of Medial Java.*
- 530 Horsfield in a boat sketching the settlement and village of Banjuwangi (E. Java).
c. 1815.
Inscribed on front in ink: *Bangee Wangi.*
Pencil; 12 by 19 ins.
NOTE: From the portfolio, section 2, *Profiles of the Oost-Hoek.*
- 531 Two Europeans on horseback viewing Mount Arjuna (E. Java). *c.* 1815 (*Plate 94*).
Inscribed on front in ink: *Mt Arjuna—Copy from Hedrich.*
Pencil; 15 by 19 $\frac{1}{4}$ ins.
NOTE: From the portfolio, section 1, *Profiles of the Oost-Hoek, part 1.* The original sketch for this drawing is in the same section.

Horsfield Collection

- 532 Southern valley leading to Mount Klut (E. Java). 1815.
Inscribed on front in ink: *Southern Valley leading to Mt Kloote, 1815.*
Pencil; 11 by 17 ins.
NOTE: From the portfolio, section 14, *Klut. 1815.*
- 533 Mud fountains (*bledeg*) and salt wells at Kuwu (Central Java). 1817. Two Europeans and a Javanese attendant watching the eruptions.
Inscribed on front in ink: *Kuwu 1817.*
Pencil; 14½ by 19 ins.
NOTE: From the portfolio, section 9, *Kuwu 1805 and 1817.*
- 534 Two Europeans supervising the collection of salt, Kuwu (Central Java). 1817.
Inscribed on front in ink: *Kuwu 1817.*
Pencil; 14 by 20 ins.
NOTE: From the portfolio, section 9, *Kuwu 1805 and 1817.*
- 535 The drying of the salt at Kuwu (Central Java). 1817.
Inscribed on front in ink: *Kuwu 1817.*
Pencil; 15 by 20¾ ins.
NOTE: From the portfolio, section 9, *Kuwu 1805 and 1817.*
- 536 The foot of Mount Merapi (Central Java). 1817.
Inscribed on front in ink: *Foot of Merapi—1817.*
Pencil; 10 by 15¼ ins.
NOTE: From the portfolio, section 8, *Merapi.*
- 537 Mount Merapi (Central Java). 1817.
Inscribed on front in ink: *Mt Merapi—1817.*
Pencil; 15¾ by 20 ins.
NOTE: From the portfolio, section 8, *Merapi.*

MSS. Eur. F. 54 (Johnston no. 623).

70 miscellaneous sketches of portraits, antiquities and everyday scenes in a scrap-book (153 folios), Java and Banka. Between 1800 and 1818. The sketches of tin-mining were made in Banka between 1812 and 1813.

Some of the drawings are by Horsfield himself, others by his draftsmen, and a few from other sources. ff. 10 and 28 are by A. A. J. Payen.

Inscribed on title page in ink: *Scrapbook of Miscellaneous Sketches (many loose) Java.*

Pencil, pen-and-ink, wash and water-colour, size of volume 13 by 10 ins.

Presented by Thomas Horsfield, c. 1820.

NOTE: Payen was born in Brussels and worked in Indonesia for eleven years. About 1828 he returned to Europe and painted in the Hague, going back to Belgium in 1838. His Indonesian landscapes are in the Leiden Museum.

British Drawings in the India Office Library

- f. 1 Five-legged bullock.
- f. 2 Heads of Javanese and a Dutch officer.
- f. 3 Three heads of Javanese nobles.
- f. 4 Two Dutch officers seated on a dais with a Javanese royal couple; other European officers standing by. (For another version of this, see 956, f. 26.)
- f. 5 Three Javanese dancers.
- f. 6 Three Javanese officers.
- f. 7 Javanese officer on horseback.
- f. 8 Four Wajang wong dancers.
- f. 9 Four Wajang wong dancers.
- f. 10 Hindu-Javanese sculpture from Tjibodas, near Buitenzorg (W. Java).
Inscribed on front in ink: *Grand comme natur*.
This sketch is almost certainly by A. A. J. Payen (see f. 28).
- f. 12 Small sketches of a landscape with volcano and a European.
- f. 13 Trees.
- f. 14 Cultivators with leaf 'mackintosh' and hat.
- ff. 15 16 Miscellaneous thumbnail sketches.
- f. 28 Sculpture of figure.
Inscribed on front in ink: *Souvenir de A. Payen au docteur Horsfield*.
Another sketch by A. A. J. Payen (see f. 10).
- f. 29 Javanese villager.
- f. 30 Portrait of Javanese.
Inscribed on front in pencil: *Doepatie Mankoenegoro ing ragu*.
- f. 31 Kris makers. (For another version, see WD 957, f. 50.)
- f. 32 Kubera (?) image in bronze.
- f. 33 Kinnara in bronze, side view.
- f. 34 Kinnara in bronze, front view.
- f. 36 Small landscape sketch.
- f. 37 Long procession scene. Inscribed below with names of each group.
By a Javanese painter.
- f. 38 Unfinished sketches of images and sculpture.
- f. 39 Bronze zodiacal cup.
- f. 40 Inscribed in pencil: *Antiquities delineated at Surakerta, Surabaya and from 3 collections of van de Boeckholtz (?)*.
- f. 42 Bronze folk-art figure, front and side views.
- f. 43 Bronze zodiacal cup.
- f. 44 Inside of cup.
- f. 45 Bronze zodiacal cup.
- f. 46 Stone sculpture of Durga slaying the Buffalo demon.

Horsfield Collection

Inscribed on front in pencil: *Maheshurmurdani-Bawani-Kali-Durga*.

See Raffles, *History of Java*, ii, 4th plate after 54.

- f. 47 Javanese grandee.
- f. 48 Javanese grandee.
- f. 48a-59 Pages from a notebook with notes on costume, weapons and architecture.
- f. 60b Bronze folk-art figure.
- f. 61 Bronze bell.
- f. 62 Bronze hook, perhaps from a litter.
- f. 63 Bronze zodiacal cup, dated 1262.
- f. 64 Bronze folk-art figure front view.
- f. 65 Bronze folk-art figure back view.
- f. 66 Bronze folk-art figure side view.
- f. 67 Siamese bronze.
- f. 68 Bronze folk-art figure, side view.
- f. 69 Bronze folk-art figure, front view.
- f. 70 Chinese vase.
- f. 71 Bronze axe and bronze *chandramasa* (ceremonial weapon of Bronze Age).
- f. 72 Bronze axe, opposite side.
- f. 73 Priest's hand-bell topped with winged shell.
Inscribed on front in pencil in Dutch: *Life size. 5½ inches high.*
Pen-and-ink and wash.
- f. 74 Bronze image of Vishnu and Garuda.
- f. 75 Bronze image of Amoghapasa.
- f. 76 Inscribed in ink: *Explanation of types of antiquities found and index of preceding pictures.*
- f. 88 Inscribed in ink and pencil: *Pencil Sketches. From Banka. Dr Horsfield.*
- f. 90-107 Pencil drawings of tin mines and their machinery.
- f. 109 Inscribed in ink: *Topographical Notes. Java.*
- f. 110-150 Topographical notes.
- f. 152 Inscribed in ink: *Geological Map of Java.*
- f. 153 Geological map of Java.

956; 957; 958

3 volumes of drawings of landscapes, plantation houses and antiquities, chiefly in Java.
1800-18.

Pencil, pen-and-ink, and water-colour; size of volume 21¾ by 14 ins.

Presented by Thomas Horsfield, c. 1820.

Many of the sketches are by Horsfield himself (e.g. 956, ff. 21-26), the style of these careful pencil drawings being identical with those in his geological collection (WD

British Drawings in the India Office Library

527–537). Some drawings are clearly by Dutch draftsmen (e.g. WD 957, f. 31 and 958, f. 8.v (204), f. 14 (217), f. 16 (226)). It is known that various Dutch draftsmen assisted Horsfield: M. L. Doppert of the Semarang Marine School and J. van Stralendorff worked for him from 1813 to 1816. Local Javanese artists were also employed by him (e.g. WD 957, ff. 21, 30); a few drawings came to him from Dutch or English friends (e.g. WD 958, f. 11).

NOTE: About 1879, these drawings were pasted into three scrap-books entitled *Miscellaneous Drawings* and were given red serial numbers. They had become separated from any record of their provenance, but there is little doubt that they are part of Horsfield's Java collection, which he presented to the Library on joining the staff in 1820. It will be noticed that the red numbers on the drawings no longer follow in uninterrupted sequence. This is because Finlayson's Siam Collection and drawings from other sources which had become intermixed and confused with Horsfield's collection have since been removed and mounted separately (see 972–1000). The remaining drawings (Horsfield's) have been rebound in the present volumes. Gaps in the red serial numbers are therefore due to the removal of drawings not in Horsfield's collection. In the entries below, figures in brackets denote these red serial numbers.

956/1–60 ff.

62 drawings (60 folios) of landscapes and plantation houses, Java. 1800–18.

- f. 1 (2) Dutch settlement on the coast of Java.
- f. 2 (3) Dutch settlement on the coast of Java.
- f. 3 (4) Village on the coast of Java.
- f. 4 (5) Village on the coast of Java.
- f. 5 (6) Village on the coast of Java.
- f. 6 (7) Dutch house with a formal walled garden containing a summer-house and aviary. Java (*Plate 89*).
- f. 7 (8) Settlement on the coast of Java.
- f. 8 (10) View on the coast of Java at Tuban. See also f. 59 (69).
- f. 9 (11) Ruin with bees' nest (?) in the forest, Java.
- f. 10 (12) Villagers ploughing and transplanting paddy in the rice-fields in Java.
- f. 11 (13) View of Dutch colonial houses with long avenues, Java.
- f. 12 (14) Dutch colonial houses, Java.
- f. 13 (15) Dutch house and compound with cattle grazing outside, Java.
- f. 14 (16) Dutch colonial houses, Java.
- f. 15 (17) Dutch colonial houses, Java.
- f. 16 (18) Dutch mansion with classical portico, Java.
- f. 17 (19) 'Jagt Lust' ('Joy of the Chase'), the house of Engelhard, Dutch Governor of the East Coast, Java (*Plate 90*).

Horsfield Collection

- f. 18 (20) Dutch house on a river in Java.
- f. 19 (21) Temple of Singasari (E. Java) (*Plate 95*).
Inscribed on front in pencil in Dutch. Translation: *The Temple of Singa-sari, 8 paalen from Malang above Surabaya, completely in the dense jungle.*
- f. 19^v (22) A bridge across the river at Ladok (Java). A European (perhaps Horsfield) sketching and some of his men bathing.
Inscribed on front in pencil: *In the forest of Ladok.*
- f. 20 (23) Another version of previous drawing.
- f. 21 (24) Chandi Jabung (E. Java).
- f. 22 (25) Dutch settlement in E. Java.
- f. 23 (26) Village market, Java.
- f. 24 (27) Two Europeans crossing a river with their party, Java.
- f. 25 (28) Mountain in E. Java.
- f. 26 (29) Two Dutch officers seated on a dais with a Javanese royal couple. Europeans to the left of the dais and Javanese to the right.
Duplicate of MSS. Eur. F. 54. f. 4.
- f. 27 (30) Chinese house in Java.
- f. 28 (31) Panorama of the coast of Java.
Inscribed on front in pencil with names of villages, e.g. *Jepan, Jawangnujar*, etc.
- f. 29 (32) Landscape with mountains, Java.
- f. 30 (33) Coast scene, Java.
- f. 31 (34) Landscape in Java.
Inscribed in Dutch in pencil with colours indicated.
- f. 32 (36) View of Japara (Central Java).
- f. 33 (37) Tomb, perhaps of the Giris near Gresik (E. Java).
- f. 34 (38) Tomb, perhaps of the Giris near Gresik (E. Java).
- f. 35 (42) Dutch house with bell-tower, Java.
For another view of the same house, see f. 40 (47).
- f. 36 (43) Dutch house, with two sentry boxes outside; 'river' and 'mountain' in background, Java.
- f. 37 (44) Dutch house, Java.
- f. 38 (45) Dutch house with avenue and lamp-posts, Java.
Inscribed on picture in Dutch in pencil. Translation: *White Sand, Palm Leaf.*
- f. 39 (46) Dutch mansion, perhaps van der Parra's, Java.
For another view, see f. 51 (59).
- f. 40 (47) Dutch house with bell-tower, Java. Another view of f. 35 (42).
- f. 41 (48) Dutch house with red roof, Java.
- f. 42 (49) Dutch house with red roof, Java. Another view of f. 41 (48).
- f. 43 (50) Dutch colonial house, Java.
- f. 44 (51) Dutch colonial house, Java.

British Drawings in the India Office Library

- f. 45 (52) Dutch house named 'Joy and Rest', Java.
Inscribed on picture in Dutch in pencil. Translation: *Straw yellow with white, etc; gate posts inscribed: Lust en Rust.*
- f. 46 (53) Dutch house with palm avenue, Java.
- f. 47 (54) Village at the foot of a mountain, Java.
- f. 47 (55) Village near mountains, Java.
- f. 48 (56) Country house of the Commandant with office and boatman's house, Pasuruan (E. Java).
Inscribed on front in pencil in Dutch. Translation: *The Country House Pasuruan—the House of the Commandant with the office and the Boatman's house. Rice field, road to the Chinese quarter, clipped Saboe trees, tamarind tree.*
- f. 49 (57) Mountain in Java.
Inscribed on front in pencil with notes in Dutch. Translation: *sugar cane, thick forest with great trees, baked brick, etc.*
- f. 50 (58) Brick-making on the banks of the Solo River (E. Java); boats moored to the bank.
Inscribed on front in pencil: *Riv: of Solo.*
- f. 51 (59) Dutch mansion, perhaps de Parra's house, Java. For another view, see f. 39 (46).
- f. 52 (60) View of Surabaya (E. Java).
Inscribed on front in pencil: *Sorabaya.*
- f. 53 (61) Landscape with Dutch houses at Sumenep (Madura).
Inscribed on front in pencil in Dutch. Translation: *The Mountain Asta on Sumenep. This whole mountain is a rock of coral, white and brittle and when it is bare, black.*
- f. 54 (62) Village with stockade below a hill, Java.
Inscribed on front in pencil: *Sooarooa.*
- f. 55 (64) Entrance to a fortified factory with a draw-bridge, Java.
Inscribed on front with notes in ink in Dutch. Translation: *Kitchen, Godown, etc.*
- f. 56 (65) The town of Gresik (E. Java) with Dutch flags on the flagstaffs and ships in the foreground.
- f. 57 (66) A European with two Javanese attendants looking at a colonial house.
Inscribed on front with notes in pencil in Dutch. Translation: *All the window frames, doors and railing in Persian red with iron bars, etc.*
- f. 58 (67) Fortress surrounded with a moat; hills in the distance, Java.
- f. 59 (69) View of the Tuban country (E. Java).
Inscribed on front in ink in Dutch. Translation: *A view of the country Tuban from the Mountain Tenger near the Tomb of Kiay Boegoeangan; villages also marked.*
- f. 60 (70) Sketch of a Dutch house with enclosed garden, Java.
Inscribed on front in ink with notes in Dutch. Translation: *Palm leaf. Bamboo fence, etc.*

Horsfield Collection

957/1-56 ff.

58 drawings (56 folios) of antiquities, chiefly temples; also a few plantation houses, Java (ff. 49, 52, 53 may relate to Sumatra).

1800-18.

BIBLIOGRAPHY: For the Dutch and British officers referred to in the Horsfield and MacKenzie collections, see F. de Haan, 'Personalia der periode van het Engelsch bestuur over Java 1811-1816', *Bijdragen tot de Taal-, Land-en Volkenkunde van Nederlandsch-Indië*, xcii, 1935, 477-669. Many of the temples, sculpture and bronzes depicted in the Horsfield and MacKenzie collections are illustrated in S. Raffles, *History of Java*, 2 vols. (London, 1817) and in more recent books such as K. With, *Java* (The Hague, 1922); N. J. Krom, *Inleiding tot de Hindoe-Javaansche Kunst*, 3 vols. (The Hague, 1923); R. von Heine-Geldern, *Alt Javanische Bronzen* (Vienna, 1925); H. Zimmer, *The Art of Indian Asia*, 2 vols. (New York, 1955); A. J. Bernet Kempers, *Ancient Indonesian Art* (Cambridge, Mass., 1959).

- f. 1 (82) The cleaning by Major Cornelius of the ruins of the central temple of Chandi Sewu, Prambanan (Central Java). 1807 (*Plate 91*).
Inscribed on front in ink: *View of the Ruins of a Bramin Temple at Brambanang as formd (sic) in the Jaar 1807*.
NOTE: The four Dutch soldiers who appear in the picture are probably H. C. Cornelius, J. W. B. Wardenaar, J. A. Dubois and A. F. van de Geugten (See WD 905). This picture (after the removal of all the figures) seems to have been the basis of the engraving in Raffles, *History of Java*, ii, 2nd plate after 18. A duplicate exists in the British Museum, Raffles Collection, iii, 28. MacKenzie also appears to have had a similar copy for on 6 December 1814 he wrote to Cornelius asking for 'the view of the antiquities of Brambana and the officers and people as employed there, which I saw at Samarang.' (F. de Haan, *op cit.* 603.)
- f. 2 (92) Ruins of the temple of Panataran (E. Java).
Inscribed on front in pencil: *Chandi of Penataran*.
NOTE: This temple was discovered by Horsfield in 1815.
- f. 3 (93) Ruins of the temple of Tigawangi (E. Java). 1808 water-mark.
- f. 4 (94) Ruins of a temple in E. Java.
- f. 5 (95) Ruins of the temple of Borobudur (Central Java).
- f. 6 (96) Ruins of the temple of Borobudur (Central Java).
- f. 7 (97) Ruins of main temple at Chandi Sewu, Prambanan (Central Java).
See Raffles, *History of Java*, ii, 20.
- f. 8 (98) Ruins of Chandi Sari (Central Java).
- f. 9 (99) Ruins of Chandi Sari (Central Java); side view with Horsfield (?) and a Javanese attendant in the foreground (*Plate 8*).

British Drawings in the India Office Library

- f. 10 (100) Two copies of a drawing of the ruins of a small temple on the Ungaran plateau, perhaps a temple of the Gedong Sanga group (Central Java).
- f. 11 (101) Ruins of a small subsidiary temple at Chandi Sewu (Central Java).
- f. 12 (102) Ruins of Chandi Kalasan (Central Java).
- f. 13 (103) Ruins of the central temple of Chandi Sewu (Central Java).
- f. 14 (104) Ruins of a small subsidiary temple at Chandi Sewu (Central Java).
- f. 15 (105) Ruins of a brick temple in E. Java.
- f. 16 (106) Ruins of a temple in E. Java; a villager in the foreground (*Plate 96*).
- f. 17 (107) Ruins of a temple in E. Java, perhaps a side view of Chandi Bangkal.
1810 water-mark.
- f. 18 (108) Ruins of Singasari (E. Java).
- f. 19 (109) Ruins of a temple in E. Java, perhaps Chandi Bangkal.
- f. 20 (110) Ruins of the 'dated temple' at Panataran (E. Java), and the inscription '1291' (i.e. 1369 A.D.).
- f. 21 (111) Ruins of Singasari (E. Java).
- f. 22 (112) Ruins of Singasari (E. Java). A pencil version of f. 18 (108).
- f. 23 (113) Ruins of the temple at Jabung (E. Java).
Inscribed on front in pencil: *Jabun*.
- f. 24 (114) Another view of the ruins of the temple at Jabung (E. Java).
Inscribed on front in pencil: *Jasiha* (?).
- f. 25 (115) Rough sketch of a portion of the temple of Singasari (E. Java).
Inscribed on front in ink in Dutch in Horsfield's writing. Translation: *Door at the West side. Inside it is like the temple at Japong*.
- f. 26 (116) Front and back views, probably of the same temple as depicted in f. 10 (100); perhaps one of the Gedong Sanga group on the Ungaran Plateau (Central Java).
- f. 27 (117) Ruins of Chandi Arjuna, Chandi Srikandi and Chandi Semar, named from left to right, in the Arjuna group on the Dieng plateau (Central Java).
- f. 28 (118) Ruins probably of a subsidiary temple at Chandi Sewu. Prambanan (Central Java).
- f. 29 (119) Ruins of a Shiva temple, Central Java.
- f. 30 (120) Ruins of two temples perhaps on the Dieng plateau (Central Java).
- f. 31 (121) Detail from Chandi Srikandi, one of the Arjuna group on the Dieng plateau, and an entrance to Chandi Puntadewa in the same group (Central Java).
NOTE: By a Dutch draftsman, perhaps J. Knopps. See British Museum, Raffles Collection, i, f. 9.
- f. 32 (122) The Selamangleng Cave, Kediri Residency (E. Java).
- f. 33 (123) Another view of the Selamangleng Cave, Kediri Residency (E. Java).
- f. 34 (124) Selamangleng Cave, Kediri Residency (E. Java).
- f. 35 (125) Selamangleng Cave, Kediri Residency (E. Java). Duplicate of f. 34.

Horsfield Collection

- f. 36 (128) Gallery with Buddha images, probably Borobudur (Central Java).
f. 37 (129) Decorated water-spout and bathing place with image, E. Java.
f. 38 (130) Another bathing place with images and decorated water-spouts, probably near Majapahit (E. Java).
f. 39 (131) View of a group of ruined temples at Chandi Sewu, Prambanan (Central Java).
f. 40 (132) Bathing place with image of Ganesh and turtles in water; probably in E. Java.
f. 41 (133) Tomb at Giri, near Gresik (E. Java).
f. 42 (134) Gateway to a Dutch house, Java.
f. 43 (135) Dutch house, perhaps at Lamongan (E. Java).
f. 44 (136) Two-storied colonnaded building, Java.
f. 45 (137) Tomb at Giri (see f. 41 (133)) near Gresik (E. Java).
Inscribed on front in ink in Dutch in Horsfield's writing. Translation: *The temple of Giri Katja has existed for 220 years, was first built at Sidayu by Njay de Kapoenan, but at the request of Sultan Braban it was transported to the said place* (rest illegible).
f. 45 (138) Entrance to the Tomb at Giri, near Gresik (E. Java).
f. 46 (139) A building, probably part of the tomb of Giri, near Gresik (E. Java).
(140) A building, probably part of the tomb of Giri, near Gresik (E. Java).
f. 47 (141) Wooden shelters and cannon, probably a scene inside the palace compound of one of the Javanese Regents.
f. 48 (144) Ceylonese high official with attendants.
Inscribed in front in ink: *P. J. Labrocq.*
f. 49 (157) Male negroid head in profile.
f. 50 (163) A scabbard-maker.
(164) Kris-makers.
Duplicate of MSS. Eur. F. 54, f. 31.
f. 51 (165) Potter.
f. 52 (166) A bamboo village house showing interior.
f. 53 (167) Side view of a thatched village house.
f. 54^v (168) Sugar Press.
Inscribed on front in pencil: *Zuyker Moel*; also notes in Dutch by Horsfield.
f. 55 (169) Sugar Press.
Inscribed on front in pencil with notes in Dutch by Horsfield.

958/1-80 ff.

161 drawings (80 folios) mainly of sculpture and inscriptions; in some cases several drawings of the same object. Java. 1800-18.

British Drawings in the India Office Library

- f. 2v (176) Stone image of Manjushri from Chandi Plaosan (Central Java).
Inscribed on front in pencil: *Plaosan*.
(177) Bronze statuette of Kubera.
(178) Front and back view of head and shoulders of stone image of Shiva from Prambanan (Central Java).
Inscribed on front in pencil: *Prambanan. South of village*.
(179) Stone image of Surya from Prambanan (Central Java).
Inscribed on front in pencil: *Prambanan. South of village*.
- f. 3 (180) Stone images of Shiva Guru and Vishnu. See Raffles, *History of Java*, ii, 3rd plate after 54.
(181) Stone image of female deity. See Raffles, *History of Java*, ii, 3rd plate after 54.
(182) Stone image of female deity.
Inscribed on front in pencil in Dutch. Translation: *In the Garden at Malang*.
- f. 3v (183) Stone image of Shiva from Lumadjang (E. Java).
Inscribed on front in pencil: *In ? Djandi, Lu Madjang*.
(184) Front and back view of stone image of Brahma.
Inscribed on front in pencil in Dutch. Translation: *N. B. Border should be changed*.
See Raffles, *History of Java*, ii, 3rd plate after 54.
- f. 4 (185) Front and back view of stone image of four-headed Shiva (E. Java).
(186) Stone lion, probably from Borobudur (Central Java).
(187) Stone figure of a lion, perhaps from Sukuh (Central Java).
(188) Front and side views of stone image of Nandi from Singasari (E. Java), now in Leiden Museum.
- f. 4v (189) Four drawings of (i) Nandi; (ii) front and back view of stone figure of ascetic; (iii) stone image of Manjushri from Jago; (iv) stone image of Harihara.
(190) Bronze image of Annannaga (folk-art style).
Inscribed on front in pencil by Horsfield: *Rongga thinks this is of the period of Demak. The aksaras are the same as those of Demak—signifies riding on a naga*.
(191) Front and back view of bronze image in folk-art style.
- f. 5 (192) Stone image of Shiva, E. Java, and two temple guardians.
(193) A stone demon from Bali.
(194) Stone figure of temple guardian from Malang (E. Java).
Inscribed on front in pencil: *Malang*.
(195) Two stone figures from Bali.
- f. 5v (196) Three stone figures from Bali.
Inscribed on front in pencil: *Longgar. Bali*.
(197) Two stone figures from Bali.
Inscribed on front in pencil: *Longgar. Bali*.
- f. 6 (198) Stone image of a temple guardian, perhaps from Singasari (E. Java).

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- (199) Stone image of temple guardian from Prambanan (Central Java). Inscribed on front in pencil: *?om Bramb:*.
- f. 6 ν (200) Stone image of temple guardian at Chandi Sewu. Prambanan (Central Java). Inscribed on front in pencil: *Warden of Chandi Sewu*.
- f. 7 (201) Stone image of temple guardian, perhaps from Prambanan (Central Java).
- f. 7 ν (202) Stone image of Mahakala from Singasari (E. Java), now in Leiden Museum.
- f. 8 (203) Stone image of Nandishvara from Singasari (E. Java), now in Leiden Museum.
- f. 8 ν (204) Stone image of Durga from Singasari (E. Java). See Raffles, *History of Java*, ii, plate after 54.
(205) Stone image of Durga from Singasari (E. Java).
- ff. 9, 10 A letter from the Dutchman A. C. Couperus to C. Holloway, Esq., Calcutta, written on 25 October 1810 while he was staying in Calcutta. The letter accompanied copies of two of Couperus's Java drawings.
- f. 11 (206) Stone image of Bhairava from Singasari (E. Java), and stone image of Durga.
(207) Stone carvings of Bhairava and Durga from Singasari (E. Java). Inscribed on front in ink: *Bhairava. The Goddess Batu-Bharave*; Signed: A.C.; in pencil: *Drawings of Idols found in Java*.
- f. 11 ν (208) Stone carving of Durga from Prambanan Temple (Central Java). Inscribed on front in pencil: *Loro Jongrang from the northern part (?) of Temple of Prambanan*.
(209) Stone images of Bhairava and Durga from Singasari (E. Java).
- f. 12 (210) Stone image of Bhairava from Singasari (E. Java). Inscribed on front in pencil: *See their marks & remind As. Res. II, III 20, 77 this is called 'Tantra'*.
- f. 12 ν (211) Stone image of Nandi from Singasari (E. Java).
- f. 13 (212) Stone image of Ganesh from Singasari (E. Java), and stone image of Nandi from Singasari (E. Java).
- f. 13 ν (213) Two stone images of Ganesh from Ungaran (Central Java). Inscribed on front in pencil: *van by Oengarang*.
(214) Stone image of Ganesh from Prambanan (Central Java). Inscribed on front in pencil: *Prambanan—South of Village*.
(215) Stone image of Ganesh and a figure holding a trident, perhaps from a temple at Lumadjang (E. Java). Inscribed on front in pencil in Dutch. Translation: . . . *Lumadjang—(Poega?)—in the Niches of the Temples*.
- f. 14 (216) Stone image of Ganesh.

British Drawings in the India Office Library

- (217) Stone image of Ganesh from Singasari (E. Java). See Raffles, *History of Java*, ii, frontispiece.
- f. 14v (218) Stone images of Ganesh and Brahma. See Raffles, *History of Java*, ii, 3rd and 4th plates after 54.
(219) Front and back view of Ganesh image. Inscription illegible. See Raffles, *History of Java*, ii, 4th plate after 54.
- f. 15 (220) Stone image of Ganesh. See Raffles *History of Java*, ii, 4th plate after 54.
(221) Stone image of Ganesh from Ungaran (Central Java).
Inscribed on front in pencil: *At Pringapoes, Oengarang. Stone 1½ feet. Ganesa or Poliar, the God of Wisdom & Invention.*
(222) Stone image of Ganesh from Singasari (E. Java).
- f. 15v (223) Stone image of figure holding a trident (see f. 13v, (215 ii), above).
(224) Stone image of Ganesh from Singasari (E. Java).
(225) Stone images of Nandishvara and Mahakala from Singasari (E. Java).
- f. 16 (226) Nandishvara from Singasari (E. Java).
(227) Stone image of Brahma from Prambanan (Central Java).
Inscribed on front in pencil: *Shiva from the Southern (not the northern) ? of Chandi Prambanan . . .*
(228) Stone image of Shiva, probably from Prambanan (Central Java).
- f. 16v (229) Stone images of Mahakala and Nandishvara.
(230) Stone image of Nandishvara.
- f. 17 (231) Front and back view of bronze image in folk-art style.
(232) Silver image of seated cross-legged figure with halo.
Inscribed on front in pencil: *of natural size. From old Lepulang (?) in Silver.*
(233) Siamese Ayuthia Buddha image in brass from Paralongan.
Inscribed on front in pencil in Dutch. Translation: *From Paralongan Brass image. Native Grandee.*
- f. 17v (234) Stone image of seated cross-legged figure from Rendu-gunting or Chandi Dinongan between Prambanan and Surakarta (Central Java).
Inscribed on front in pencil: *Rendu-gunting.*
(235) Bronze Buddha.
- f. 18 (236) Shiva Nandishvara and three Buddha images in stone.
(237) Stone image of Dhyani Buddha from top of gallery, Ratnasambhava, south side of Borobudur (Central Java).
- f. 19 (238) Stone image of seated cross-legged figure.
(239) Dhyani Buddha from east side of Borobudur (Central Java).
- f. 20 (243) Two small stone images of temple guardian figures.
Inscribed on front in pencil: *Small images of Col Smith's about twice as large as natural.*
- f. 20v (244) Bronze figure in folk-art style.

Horsfield Collection

- (245) Stone bas-relief depicting Bhima from Chandi Suku (Central Java).
- f. 21 (246) Back view of Bhima image in stone from Chandi Suku (Central Java).
(247) Front view of Bhima image in stone from Chandi Suku (Central Java).
See Raffles, *History of Java*, ii, plate after 46, no. 10.
- f. 21v (248) Front view of stone image of Garuda from Chandi Suku (Central Java).
See Raffles, *History of Java*, ii, plate after 46, no. 4.
(249) Back view of stone image of Garuda from Chandi Suku (Central Java),
dated 1365.
- f. 22 (250) Stone image of sun chariot from Ungaran (Central Java). See Raffles,
History of Java, ii, plate after 52.
(251) Stone image of sun chariot from Ungaran (Central Java). See Raffles,
History of Java, ii, plate after 52.
- f. 22v (252) Betel-nut crackers and a statuette in folk-art style.
- f. 23 (253) Side and back view of stone *makara* probably from Borobudur (Central
Java).
- f. 23v (254) Two views of Chandi Papoh (E. Java).
NOTE: This temple is called Chandi Semanding by Raffles.
- f. 24 (255–257) Two views of a lingam with sun, moon and stars from Suku
(Central Java); also scale. This lingam was taken to Batavia by Raffles and is now
in the Jakarta Museum.
- f. 24v (258) Yoni with Naga (E. Java).
Inscribed on front in pencil: *Banger (?)*.
(259) Altar for three figures, also yoni, from Malang (E. Java).
Inscribed on front in pencil: *Malang*.
- f. 25 (260) Plan of an unidentified temple.
(261) Yoni, E. Java (see f. 24v (258) above).
- f. 25v (262) Front and back view of a stone water-spout, probably from E. Java.
(For another drawing see WD 957 f. 37 (129) above.)
(263) Stone images of Vishnu and Shiva, probably from E. Java; also altar for
stone image (?).
- f. 26 (264) Ganesh going to Vishvakarman's workshop. Stone relief probably from
Chandi Suku (Central Java). Compare f. 20v (245).
(265) Excavation of a temple deposit showing position of various images.
Inscribed on front in pencil: *Road to Batu*.
- f. 26v (266) Tomb at Gresik (E. Java). c.f. WD 920.
(267) Two stone Kala heads probably from Singasari (E. Java).
(268) The Tower Temple at Singasari (E. Java).
- f. 27v (269) Garudas and singhas on the wall of the second terrace of the temple at
Panataran (E. Java); also two panels from the base of the first terrace.
- f. 28 (270) Two archways (Central Java).

British Drawings in the India Office Library

- f. 29 (271) Carved frieze and temple base from Borobudur (Central Java).
- f. 29^v (272) Bas relief, probably part of carved frieze from Borobudur (Central Java).
(273) Front and back view of fragment of stone statue of Vishnu from Prambanan (Central Java). Inscribed on front in pencil: *Prambanan. South of village.*
- f. 30 (274) Carved frieze on temple, probably Chandi Tigawangi (E. Java).
- f. 30^v (275) Stone carving of a divine figure.
(276) Duplicate of f. 30 (274) above.
(277) Carved frieze from first gallery at Borobudur (Central Java).
- f. 31^v (278) Carved frieze from first gallery at Borobudur (Central Java).
- f. 32 (279) Carved frieze from first gallery at Borobudur (Central Java). Duplicate of (278).
- f. 32^v (280) Two panels with female figures holding lotuses from Chandi Sari (Central Java).
- f. 33 (281) Carved frieze from Borobudur (Central Java).
Inscribed on front in pencil: *Boro-budur.*
- f. 33^v (282) Stupa on Borobudur (Central Java).
(283) Sections probably of stupa pinnacles on Borobudur (Central Java).
- f. 34 (284) Bronze box from E. Java.
(285) Bronze oxen bell from E. Java.
- f. 34^v (286) Part of the ruins of Majapahit (E. Java).
Inscribed on front in pencil: *Madjapaiti.*
- f. 35 (287) Yoni and lingam.
- f. 35^v (288) Front view of miniature temple from E. Java or Bali.
- f. 36 (289) Back view of above.
- f. 36^v (290) Plan of monument and entrance. This appears to be the temple depicted in WD 912 and 928.
- f. 37 (291) Carving at Selamangleng (E. Java).
- f. 37^v (292) Carving at Selamangleng (E. Java).
- f. 38 (293) Three buildings from temple reliefs in E. Java.
(294) Front and back view of stone Brahma image and drawing of flower.
- f. 39 (295) Buddha mandala with the rulers of the four quarters of the sky. From Ceylon.
- f. 40 (296) Stone slab with inscription from Prambanan (Central Java).
Inscribed on front in ink: *Fac Simile of An Ancient Inscription found at a Ruined Temple near Prambana Java in January 1812*; on back in ink: *Copied from a reduction of the Original Fac Simile of the several pieces of the Stone dug up and put together as described by Col. MacKenzie's notes of his journey to Prambana, July 1812.*
- f. 41 (297) Copy of the inscription on the Batu Tulis, near Buitenzorg (W. Java).
Inscribed on front in ink: *Copy of the Inscription on the Battoo Toolees near*

Horsfield Collection

Buytenzoorg reduced from the original Fac Simile taken on 5th Nov 1811. C. Mackenzie.

- f. 42 (298) Tomb of Malik Maulana Ibrahim near Gresik (E. Java).
Inscribed on front in pencil in Dutch. Translation: *Arab year 822*. Similar to WD 919.
- f. 43 (299) Tomb of Malik Maulana Ibrahim near Gresik (E. Java). Duplicate of (298).
- f. 44 (300) Facsimile of ancient Javanese script sent by Sir Stamford Raffles to William Marsden, Esq., c/o Dr Wilkins, India House, London. Forwarded to 6 Hinde Street, Manchester Square.
Signed by Raffles and inscribed by him: *Fac Similies of ancient Javanese Characters*. TSR.
- f. 44^v (301) Facsimile of inscription in ancient Javanese script probably on stones.
- f. 45 (302) Facsimile of inscription in ancient Javanese script.
- f. 45^v (303) Carved date '1252' (= 1330) in old Javanese script.
- ff. 46-48 (304, 305, 306) Carved inscriptions probably from Sukuh or Tjeta (Central Java).
- f. 49 (307) Carved inscription from Selamangleng (E. Java).
Inscribed on front in pencil: *From Sela Manglung*; on back in pencil: *Plans & Inscriptions fr Route to Kediri*.
- f. 49^v (308) Carved inscription from Sukuh (Central Java).
Inscribed on front in pencil: *Sukku, from an Image*; on back in pencil: *Belongs to a Drawing in relief. Sukku*.
- f. 49^v (309) Carved inscription from Sukuh (Central Java).
Inscribed on front in pencil: *Sukku, from an image*; on back in pencil: *Suku. From the Door*.
- f. 50 (310) Carved inscription of dates (1361-65) from Sukuh (Central Java).
Inscribed on front in pencil: *Dates of Suku*.
- f. 51 (311) Carved inscription at foot of image from Sukuh, including date 1363 (= 1441) (Central Java).
- f. 52 (312) A temple guardian, a statue probably of Shiva, and a front and back view of a carving of Parvati, all from E. Java; also Javanese characters.
Inscribed on front in pencil: *Jav Characters. Mas Ronga*.
NOTE: Mas Ronga was Ranga Warsita, one of Raffles' informants.
- f. 52^v (313) Arabic inscriptions from curtain to tomb of Sultan Ratu at Gresik (E. Java).
Inscribed on front in ink in Dutch. Translation: *The inscription on the curtain in the tomb of Sultan Ratu on the right hand side*.
Pen-and-ink.
- f. 53 (314) Arabic inscription from curtain to tomb of Sultan Ratu at Gresik (E. Java).
Inscribed on front in ink in Dutch. Translation: *Left hand on the inside*.

British Drawings in the India Office Library

- f. 53^v (315) Inscription on the Sukuḥ lingam (f. 24 (255, 256) above), with notes in Javanese.
- f. 54 (316) List of Javanese names, probably of princes and nobles, transcribed in Dutch form. 'On the north' and 'in the south' inscribed at sides.
- f. 54^v (317) Inscription.
- f. 55, 56 (318–321) Amulets, probably 15th to 18th centuries, showing both sides.
- f. 57 Family tree of Javanese dynasty.
- f. 58^v–66 13 pencil tracings of drawings of sculpture, mostly at Sukuḥ (Central Java), with notes by Horsfield. They appear to be copies of drawings by J. Wetherall in the Raffles Collection, i, at the British Museum. The present drawings were probably copied for Horsfield by his draftsmen. MacKenzie had similar drawings in pen-and-ink on a smaller scale. See MacKenzie Collection, 'Private' no. 2, 22 drawings on 15 sheets (pp. 93–124), followed by a description (pp. 125–6) which tallies with Horsfield's description.
- f. 58^v Temple guardian figure on a hill near Borobudur (Central Java). See MacKenzie, no. 20, p. 121.
- f. 62 Temple guardian figure, Banjumas, and ruined temple south of Chandi Kedu (Central Java). See MacKenzie, nos. 21 and 22, pp. 122 and 123.
- f. 62^{va} Lingam and yoni; relief on floor of entrance gateway at Sukuḥ (Central Java). See MacKenzie, no. 2, p. 94.
 - b Water-spout at Sukuḥ (Central Java). See MacKenzie, no. 6, p. 98.
 - c Makara head over main west gate at Sukuḥ. See MacKenzie, no. 7, p. 101.
- f. 63 a Temple guardian figure at Sukuḥ (Central Java). See MacKenzie, no. 11, p. 100.
 - b Bas relief at Sukuḥ. See MacKenzie, no. 12, p. 106. See also f. 20^v (245) above.
- f. 63^{va} Garuda from Sukuḥ (Central Java), back view. See MacKenzie, no. 14, p. 110.
 - b King as Vishnu riding on Garuda, front view, from Sukuḥ (Central Java). See MacKenzie, no. 13, p. 107.
- f. 64 a Bhima story, back of stone, from Sukuḥ (Central Java). See MacKenzie, no. 16, p. 113.
 - b Bhima story, front of stone, from Sukuḥ (Central Java). See MacKenzie, no. 15, p. 111.
- f. 64^{va} W. gate of Sukuḥ (Central Java), main entrance. See MacKenzie, no. 1, p. 93.
 - b Circular relief with figure. See MacKenzie, no. 18, p. 117.
 - c Masturbating giant. See MacKenzie, no. 18, p. 117.
- f. 65 Sculpture on western gateway at Sukuḥ (Central Java). See MacKenzie, nos. 3 and 4, p. 97.
- f. 65^{va} Garuda with snake in its claws on a gateway on the W. side of the temple at Sukuḥ (Central Java). See MacKenzie, no. 5, p. 95.
 - b Elephant on slab within main enclosure at Sukuḥ (Central Java). See MacKenzie, no. 17, p. 115.

Jonville, Eudelin de

- f. 66 Inscription on Sukuh lingam (see f. 53^v (315) above). See MacKenzie, no. 10, pp. 103 and 104.
- f. 66^{va} Architectural details of the cemetery of Domingay Raden Aria Digarra at Pamalassang (E. Java).
 Inscribed with notes in Dutch.
- b Detail of tomb at Gresik (E. Java).
 Inscribed on front in ink in Dutch. Translation: *Here lies also Njai Ratu, his wife and also his son Pangerang Roetjoe.*
- f. 67 Details of unidentified building.
- f. 68 Plan of Chandi Sewu (Central Java).
 Inscribed in Dutch. See MacKenzie, WD 905.
- f. 68^v Plan of a building, probably Muslim.

JONVILLE, EUDELIN DE (*fl.* 1798–1805)

For his life and a discussion of this manuscript, see Mildred Archer, *Natural history drawings in the India Office Library* (London, 1961), 34–8, 82–3.

Since that catalogue was published more information concerning de Jonville's life has come to light. He was a Corsican who met Lord North, Secretary of State to Sir Gilbert Elliot, the Viceroy of Corsica, during the British occupation of the island from 1795 to 1796. North must have been impressed by de Jonville's ability, and de Jonville, for his part, must have become devoted to Lord North. As a result, when North went to Ceylon as Governor in 1798, de Jonville accompanied him. He almost certainly returned to Corsica when Lord North's term of office expired in July 1805.

MSS. Eur. E. 80 (Kaye no. 199). *Quelques Notions sur L'Isle de Ceylan*. Vol. I.

12 drawings by de Jonville to illustrate his writings on Ceylon, its geology, its religion and the customs of the people. 1798–1801. See also his article 'On the religion and manners of the people of Ceylon', *Asiatick Researches*, 1803, 397–444.

Deposited *c.* 1801.

- p. 16 Cosmological chart.
 Inscribed on front in ink: *Les Mondes Selon les Cingalois*.
 Pen-and-ink and water-colour; 19 $\frac{1}{4}$ by 10 $\frac{1}{2}$ ins.
- p. 133 Major-General MacDowall during the Embassy to Kandy in 1800.
 Inscribed on front with notes in pencil.
 Pen-and-ink; 14 $\frac{3}{4}$ by 9 ins.

British Drawings in the India Office Library

- p. 135 Map of part of Ceylon.
Inscribed on front in ink: *Carte pour la Géologie de Ceylan*.
Pen-and-ink and water-colour; $14\frac{3}{4}$ by 21 ins.
- p. 137 Large scale map of Ceylon showing the coast north and south of Batticaloa.
Pen-and-ink and water-colour; $14\frac{3}{4}$ by 21 ins.
- p. 139 The lake of Kantalai. Illustration to his account of a three days' excursion from Trincomali with Lieutenant Cotgrave to examine the Lake for irrigation purposes, October 1800.
Pen-and-ink and water-colour; $14\frac{3}{4}$ by 9 ins.
- p. 141 Three drummers.
Inscribed on front in ink: *Béré, Matalam, Oudekiié*.
Pen-and-ink; 11 by $14\frac{3}{4}$ ins.
- p. 143 Three drummers.
Inscribed on front in ink: *Daroulé, Tammetamé, Rabané*.
Pen-and-ink; 11 by $14\frac{3}{4}$ ins.
- p. 145 Dagobas at Salsette (Bombay) and in Ceylon.
Inscribed on front in ink: *Dageb de Salceta. Dageb de Ceylan*; in pencil *Monuments qui contiennent des ossements de Boudhou*.
Pen-and-ink; 11 by $14\frac{3}{4}$ ins.
- p. 147 Diagrams showing crystalization.
Inscribed on front in ink: *Cristallisation*.
Pen-and-ink and wash; 11 by $14\frac{3}{4}$ ins.
- p. 149 Kandian Courtier.
Inscribed on front in ink: *A Candian Courtier*.
Pen-and-ink; $14\frac{3}{4}$ by 11 ins.
- p. 151 Countrywoman of Kandy.
Inscribed on front in ink as above.
 $14\frac{3}{4}$ by 11 ins.
Pen-and-ink.
- p. 153 Inscribed on front in pencil: *Carte pour la Géologie*.
Pen-and-ink and water-colour; 19 by $10\frac{3}{4}$ ins.

KITTOE COLLECTION. KITTOE, MARKHAM (1808-1853)

In India 1825-53. Officer in Bengal 6th Native Infantry. 1848-53 Archaeological Enquirer to Government in the North Western Provinces. Published *Illustrations of Indian architecture from the Muhammadan conquest downwards* (London, 1838). (Introduction, pp. 34-5.)

2876/1-50 ff; 2877/1-50 ff; 2878/1-61 ff.

Kittoe Collection

168 drawings, bound in three parts forming Volume I of Kittoe's collection, depicting sculpture, bronzes and architectural details (including one elevation WD 2876 f. 35) from sites in U.P. (especially Sarnath and Benares), Bihar, Bengal and Orissa. Between 1846 and 1853.

Index by F. Pincott at end of WD 2878. Some drawings inscribed with artists' names; some (WD 2876 ff. 1-50 and 2877 ff 1-28) with subject and location. A few inscribed in *nāgarī* characters (e.g. WD 2878 ff. 4, 7, 9); some in Persian (e.g. WD 2878 ff. 7, 46). A few drawings are by Kittoe himself, but the majority are by Benares draftsmen whom he had trained: Pyari Lal, Mahesh Lal, Ganesh Lal, Girdhari Lal, Ganesh Prasad and Mahesh Prasad. One drawing (WD 2877 f. 27) is by A. Charles.

Pencil, pen-and-ink and wash; size of volumes 19½ by 14¼ ins. Deposited at various times between 1846 and 1853. Kittoe still had his Sarnath drawings with him when he lectured in Calcutta, 2 February 1853, on his way home from India.

These drawings were originally bound in one very large volume but have now been rebound in three parts.

2876/1-50 ff.

ff. 1-34 Sculpture at Sarnath (U.P.).

f. 35 Elevation of Chokandi Tope near Sarnath (U.P.).

f. 36-41 Sculpture from Bodhgaya (Bihar) and neighbourhood.

ff. 42-50 Sculpture from Benares (U.P.).

2877/1-50 ff.

ff. 1-8 Sculpture from Benares (U.P.).

f. 9 Sculpture from Jhansi (Bundelkhand).

ff. 10 Sculpture from Kuntit.

f. 11 Sculpture from Gaur (Bengal).

f. 12 Sculpture from Bupaha, Tirhut (Bihar).

f. 13 Carved doorway from site between Gaya and Nawada (Bihar).

ff. 14-20 Sculpture from Kurkihar (Bihar).

f. 21 Sculpture from Gusserawa (Bihar).

f. 22 Unidentified.

f. 23 Sculpture from Teterawah (Bihar).

f. 24 Sculpture from Burgaon (Bihar).

f. 25 Unidentified.

ff. 26, 27 Sculpture from Bihar.

f. 28 Sculpture from Jajpur (Orissa).

ff. 29-50 Unidentified sculpture and architectural details.

British Drawings in the India Office Library

2878/1-61 ff.

ff. 1-50 Unidentified sculpture and architectural details.

f. 51 Lion columns from Mettiah and Singhia.

ff. 52-61 Unidentified sculpture and architectural details.

2879/1-24 ff.

44 drawings (24 folios) of sculpture on the stupa rail at Bodhgaya (Bihar), made by Kittoe during his investigation of the site. January 1847.

Cover inscribed: *Kittoe's Drawings. Vol. 2. The Buddhagaya Rail.*

Drawings inscribed: *M. Kittoe. Capt.*; also with dates varying from 11 to 19 January 1847.

Pen-and-ink and wash; size of volume 14½ by 10½ ins.

Received by East India Company 16 July 1847.

ff. 14 (no. 27), 13 (no. 26), 10 (no. 19) and 15 (no. 30) are reproduced in J. Fergusson, *Tree and Serpent Worship*, 2nd edition (London, 1873), 88, 96, 116, 130.

KYD COLLECTION (KYD, ROBERT AND ALEXANDER)

KYD, Robert (1746-1793)

In India 1766-93. Bengal Infantry. On staff of 1st Brigade at Monghyr during Batta Mutiny 1766; mapped route of Kinloch's expedition to Nepal 1767; Fort Major and Barrack Master, Fort William, until he resigned in 1785 in favour of his nephew, Alexander Kyd; Lieut.-Colonel 1782; founded the Botanic Garden at Sibpur near Calcutta in 1786; at death Secretary to Military Department of Inspection. Kyd had a great interest in flowers and birds. He was buried in the garden and today a memorial urn preserves his name there. (Phillimore, i, 347-8.)

KYD, Alexander (1754-1826)

Nephew of Robert Kyd. In India 1775-1810. Bengal Infantry. He inherited the Botanic Garden, which he transferred to the East India Company in 1794. Served in Oudh and Bombay. Surveyed harbours in Arakan 1784; surveyed Penang 1787; Surveyor-General 1788; surveyed harbours in Andaman and Nicobar Islands 1789-90; returned to Andamans to fortify new harbour of Port Cornwallis 1792-96; visited Penang again during 1794; Superintendent at Allahabad to remodel fortifications 1798-1804. After furlough served on Military Board 1807-10. Kyd Street, Calcutta, and Kydganj, Allahabad, were both named after him. (Phillimore i, 345-7.)

Kyd Collection

MSS. Eur. F. 95.

Some remarks on the Soil and Cultivation on the Western Side of the River Hoogly.

8 drawings by Indian draftsmen, probably of Calcutta, c. 1790.

Despatched by Robert Kyd to Court of Directors 13 December 1792.

- p. 14 Plan of land which later formed Botanic Garden at Sibpur, near Calcutta.
Inscribed on front in ink: *Imperfect Sketch of the Tract of land referred to.*
Pen-and-ink and water-colour; $16\frac{3}{4}$ by 29 ins.
This drawing illustrates p. 67.
- p. 199 Architectural detail of temple of Mahadeo at Sibpur showing figures of sepoy in niches (see p. 200).
Water-colour; 17 by $10\frac{3}{4}$ ins.
- p. 200 S.E. view of temple of Mahadeo at Sibpur, with Shiva Lingam in foreground.
Inscribed on front in ink: *View from the S.E. of the Temple of Mahadeb. The Divinity propitiated under the Emblem (a) here represented, term'd by the Bengalese ling; said to be the same obscene symbol represented in the Egyptian Mythology by the Phallus or Lingam. This structure is throughout composed of brick and mortair, plaistered.*
Pen-and-ink and water-colour; 18 by $18\frac{1}{4}$ ins.
Map on p. 14 marks the Temple of Mahadeo.
- p. 201 Cultivator ploughing with two bullocks. Details of ploughshare, mattock and sickle (?).
Inscribed on front in ink: *Plough, and other Utensils of Husbandry in use.*
Water-colour; 11 by $18\frac{1}{2}$ ins.
- p. 204 River-craft propelled by two boatmen, one smoking a *nargila*.
Water-colour; $14\frac{3}{4}$ by 21 ins.
- p. 205 Bullock working oil press; also details of mechanism.
Inscribed on front in ink: *Bengal Oil Mill*; also notes on mechanism.
Pen-and-ink and water-colour; $14\frac{3}{4}$ by $20\frac{3}{4}$ ins.
Description of manufactures pp. 75–85, etc.
- p. 208a Temple at Bishanpur (Bengal) overgrown with jungle.
Inscribed on front in ink: *The Raass Munder at Bishenpore dedicated to Mudun Mohun.*
Pen-and-ink and water-colour; $14\frac{3}{4}$ by $20\frac{1}{2}$ ins.
- p. 208b Section of the above temple.
Inscribed on front in ink with notes.
Pen-and-ink and water-colour; $7\frac{1}{4}$ by 9 ins.
Illustration to p. 206; a note 'Communicated by Lieutenant Anbury of the Corps of Engineers in February 1790 containing an account of the Pyramidical Pagoda at Bishenpore.'

British Drawings in the India Office Library

MSS. Eur. F. 21 (Kaye no. 150).

Account of the Andaman and Nicobar Islands. A compilation of various accounts of the Andaman Islands made by Captain Alexander Kyd, c. 1792.

A map and 14 drawings of views chiefly in Penang, Andaman and Nicobar Islands. 1 and 3 by François Baltazard Solvyns (1760–1824), 1792. The rest are copies (perhaps by Solvyns) of sketches made by various officers engaged on surveying Penang and the Andaman and Nicobar Islands, e.g. Lieutenants R. H. Colebrooke, A. Blair and J. Wales, made between 1787 and 1792.

Inscribed with titles in ink.

Pen-and-ink and water-colour; size of volume $17\frac{1}{4}$ by $10\frac{1}{2}$ ins.

Despatched by Robert Kyd to Court of Directors 13 December 1792. (Introduction, pp. 31–2.)

NOTE: Although this manuscript was apparently compiled by Alexander Kyd, it is similar in many respects to MSS. Eur. F. 95 which was compiled by his uncle, Robert Kyd. Uncle and nephew were in close touch with each other and it seems probable that Robert Kyd arranged for the copying and despatch of his nephew's account. This would explain the similarity of the two manuscripts.

1 Waterfall in Penang.

Inscribed on front in ink: *View in Penang. From a sketch by Mr James MacDonald 1792. View of the Water Fall on the Island of Penang. Referr'd to in Govr. Light's letter of the 30th July 1792. By Mr Solvyns.*

Water-colour; $23\frac{1}{2}$ by $14\frac{1}{2}$ ins.

2 Views of the land near the northern extremity of the Great Andaman Island.

Inscribed on front in ink as above.

Pen-and-ink and wash; $38\frac{1}{2}$ by $11\frac{1}{2}$ ins.

3 Inhabitants of the Andaman Islands. 1792 (Plate 105).

Inscribed on front in ink: *Natives of the Andaman Islands taken from life 1792.*

1. Otta Caggy Yuka. 2. Tytahee. B. Sol. del.

Water-colour; $16\frac{1}{2}$ by 11 ins.

4 Four views of the Island of Narkondam (Andaman Islands). 1787.

Inscribed on front in ink: *Views of the Island of Norkondam. 12 May 1787. From Views by Lieut Colebrooke.*

Pen-and-ink; $13\frac{3}{4}$ by $7\frac{3}{4}$ ins.

5 View of the Island of Narkondam. 1787.

Inscribed on front in ink: *View of the Island of Norkondam in the Bay of Bengal.*

Copied from a view by Lieut Colebrooke 12 May 1787.

Pen-and-ink and wash; $10\frac{1}{2}$ by $16\frac{1}{2}$ ins.

Kyd Collection

- 6 The Island of Narkondam. 1787.
Inscribed on front in ink: *View in the Island of Norkondam. From a View by Lieut Colebrook 12 May 1787.*
Pen-and-ink and water-colour; $11\frac{3}{4}$ by $18\frac{1}{4}$ ins.
- 7 View of the S. part of Narkondam Island. 1787.
Inscribed on front in ink: *View of the South End of the Island of Norkondam. From a view by Lieut Colebrooke 12 May 1787.*
Pen-and-ink and wash; $10\frac{1}{2}$ by $16\frac{1}{2}$ ins.
- 8 Barren Island (Andaman Islands).
Inscribed on front in ink: *Barren Island.*
Pen-and-ink and wash; $10\frac{3}{4}$ by 8 ins.
- 9 Volcano on Barren Island (Andaman Islands). 1789.
Inscribed on front in ink: *A View of the Volcano on Barren Island bearing East about one mile off, taken by Lt Wales. 23rd March, 1789. Copy.*
Pen-and-ink and water-colour; 10 by 18 ins.
- 10 Island of Camorta (Nicobar Islands). 1790.
Inscribed on front in ink: *Interior View of one of the Islands forming the Harbour of Noncowry. Feb 1790. Taken from the Harbour. View of Part of the Island of Comarty. Copied from a view by Lt Colebrooke.*
Pen-and-ink and wash; $16\frac{1}{2}$ by $20\frac{1}{2}$ ins.
- 11 Island of Soury (Nicobar Islands).
Inscribed on front in ink: *View of Part of the Island of Soury in the interior of Noncowry Harbour.*
Pen-and-ink and wash; 15 by $20\frac{1}{4}$ ins.
- 12 Village huts on Nancowry Island (Plate 106).
Inscribed on front in ink: *Habitations of the Natives on the Island of Noncowry.*
Pen-and-ink and water-colour; $19\frac{1}{2}$ by $24\frac{1}{2}$ ins.
- 13 Hut belonging to Danes on Nancowry Island.
Inscribed on front in ink: *View of the Hut on the Island of Noncowry, the Habitation of the Danish Residents.*
Pen-and-ink and water-colour; $15\frac{1}{2}$ by 23 ins.
- 14 Port Cornwallis (Andaman Islands) (see WD 1476, p. 143).
Inscribed on front in ink: *View in the old Port on the Andaman Island, and: Copied from a view by Lieut Colebrooke.*
Pen-and-ink and water-colour; 18 by $23\frac{3}{4}$ ins.

British Drawings in the India Office Library

- 15 Map of the Great Andaman Island by Lieutenant Blair. 1790.
Inscribed on front in ink: *General Chart of the Great Andaman. . . . Surveyed in the year 1789 and 1790 by Archibald Blair, Lieut.*
Pen-and-ink and water-colour; 87 by 29½ ins.

LE MESURIER, JOHN (*fl.* 1850–1887)

Served in the Bombay Engineers, 1850–87.
149–151 3 drawings. Deposited 30 December 1924.

- 149 Perspective view of Trinity Church, Karachi (Sind). 1856.
Inscribed on front in ink: *Perspective View of Trinity Church, Kurrachee. Drawn by John Le Mesurier. Lieut. Bombay Enginrs. Sept 1856. H. Blois Turner, Lieut. Colonel. Superintending Engineer, Scinde.*
Water-colour; 22½ by 21¾ ins.
- 150 Interior of Trinity Church, Karachi (Sind). 1856.
Inscribed on front in ink: *Interior of Kurrachee Church. J. Le Mesurier. Lt Bombay Engineers. H. Blois Turner, Lt. Col. Supg Engineer.*
Water-colour; 17½ by 14½ ins.
- 151 Plan of Trinity Church, Karachi (Sind). 1856.
Inscribed on front in ink: *Plan of the New Church at Kurrachee. Drawn by John Le Mesurier. Lieut Bombay Engrs. Sept 1856. H. Blois Turner, Lieut. Colonel. Superintending Engineer. Scinde.*
Pen-and-ink and wash; 22¼ by 21¼ ins.

McINTOSH, ERNEST O. (*fl.* 1823)

- 2050 Bird's-eye view of the dam across the Blue Nile at Sennar (Sudan). 1923.
Inscribed on front, in water-colour; *Sennar Dam. Ernest O. McIntosh. A. C. Sudan. March 1923.*
Water-colour; 11½ by 18½ ins.
Circumstances of acquisition unrecorded.

MACKENZIE COLLECTION. MACKENZIE, COLIN (1754–1821)

Madras Engineers 1782–1821; Surveyor-General of India 1817–21. (Introduction, pp. 27–9.)

MacKenzie Collection

BIBLIOGRAPHY: 'Biographical sketch of the literary career of the late Colonel Colin Mackenzie, etc., contained in a letter addressed by him to the Right Hon. Sir Alexander Johnston, V.P.R.A.S.', *The Journal of the Royal Asiatic Society*, i, 1834, 333-64; W. C. Mackenzie, *Colonel Colin Mackenzie* (Edinburgh and London, 1952).

538; 539; 569-955; 1061-1069; 1328-1330; 1475; 2618-2766, 2880.

1454 drawings. Purchased 1823. Received July 1823.

During his years of service in India, MacKenzie amassed a large number of manuscripts, drawings and copies of inscriptions. Part of this collection eventually reached the Library where the manuscripts in European languages were arranged in three groups:

1. The '1822 Collection', consisting of English translations from Dutch printed books and Javanese manuscripts, made at Government expense, was at once transferred to the East India Company by his widow on MacKenzie's death. It reached London on 27 April 1822.
2. The 'Private Collection', comprising translations from the Dutch, copies of Dutch official archives and private journals kept by MacKenzie, was purchased by the East India Company from MacKenzie's widow in 1823 and was deposited in the Library on 25 and 30 April 1823.
3. The 'General Collection', was derived from the rest of MacKenzie's collection, and, like the 'Private' was purchased from his widow. Horace Hayman Wilson was set to list it in Calcutta, using MacKenzie's own notes, and his work, *A descriptive catalogue of the oriental manuscripts and other articles illustrative of the literature, history, statistics, and antiquities of the south of India; collected by the late Lieut Col. Colin MacKenzie*, was published there in two volumes in 1828.¹ While this work was in progress, a large part of the material was despatched to the Library in three stages—in 1823, 1825 and 1833—manuscripts in classical and oriental languages being merged with similar collections in the Library, and those in European languages being kept separate as the 'MacKenzie General Collection'.

These three collections of manuscripts were fully catalogued for the Library by C. O. Blagden, *Catalogue of manuscripts in European Languages, Vol. I: The MacKenzie collections. Part I: The 1822 collection and the Private collection* (London, 1916), and by E. H. Johnston, *Catalogue of manuscripts in European languages. Vol. I: The MacKenzie collections. Part II: The General collection*. Where a manuscript included drawings references to them were given.

A large number of drawings, however, arrived with the first batch of the 'General collection' in July 1823 and, not being integral parts of manuscripts, were omitted from the catalogues. They had been summarily listed by Wilson (see 1882 edition, 581)

¹ A second edition in one volume was published in Calcutta in 1882, and it is to this edition that references in the catalogue below are given.

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and when they reached London they were separately listed by the Library in a hand-list, 'MacKenzie Coll: Drawings', now preserved as *MSS. Eur. D. 562. 3*. Each book or portfolio of drawings was given a 'book' number and a further number in red ink was put on each separate drawing following MacKenzie's own arrangement. At the same time MacKenzie's pencil inscriptions appear in some cases to have been inked over to preserve them, and in the process a number of orthographic errors crept in. Apart from these two lists, however, the drawings have never been fully described, and, as a result, little notice has been taken of a large collection of visual material which not only illustrates many of MacKenzie's own manuscripts but also documents his career.

There seems little doubt that MacKenzie had hoped to publish his material after his retirement. He himself had had fair copies made of many sketches and had begun to arrange the drawings either in portfolios or in bound volumes with rough title pages and sometimes lists of contents. Thus the drawings were in some sort of order when they were received.

On their arrival, the Library listed twenty-three books of drawings. Of these, eight were portfolios of loose drawings and fifteen were bound volumes. In the course of the present cataloguing, the volumes have been rebound and the loose drawings mounted. But MacKenzie's own arrangement within each portfolio or volume has been scrupulously preserved, even when a picture here and there seems to have been misplaced by him. In the catalogue below, the drawings have been arranged in the order in which they were first received in the Library. The Library's own red ink numbers on each drawing have been shown in brackets and the numbers given by both Wilson and the Library have been indicated in introductory notes. Of the bound volumes, two (nos. 22 and 23, *Natural History* and *Botany*) have already been catalogued as NHD 37 and NHD 38 in Mildred Archer, *Natural history drawings in the India Office Library* (London, 1962), 38-9 and 84-6. The remaining items as well as some miscellaneous sketches and maps are listed below in the following order:

384 separate drawings (WD 569-952) originally contained in portfolios numbered by the Library as 'Portfolios 1-5 and 7'.

14 miscellaneous drawings (WD 538; 539; 1328-1330; 1475; 2618-2625) which were amongst Horsfield's and MacKenzie's papers.

107 miscellaneous maps and plans (WD 2626-2732).

914 drawings (WD 953-955; 1061-1069; 2880) bound in 13 volumes originally numbered by the Library as 'Books 9-21'.

569-601 Portfolio no. 1.

33 drawings of landscapes, antiquities and agricultural implements chiefly in Mysore and Madras. 1790-1810.

Inscribed on original cover in ink: *Views in Mysore and the Ceded Districts. C. McK.*;

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inside cover: *Hindoo antiq. sculpture etc copied*; on original title page: *Views in Mysore & the Ceded Districts. This volume contains 33 drawings & sketches.*

Bookplate of Colin MacKenzie.

Portfolio I in Wilson's catalogue, p. 581.

'Book 1' in Library's handlist, MSS. Eur. D. 562. 3.

These drawings were executed during several different periods—some during the third and fourth Mysore Wars (1790 to 1792 and 1799), others during the surveys of Mysore and the Ceded Districts between 1792 and 1798 and between 1799 and 1810. The drawings are by several hands. Sketches made during the wars are mostly by MacKenzie himself. Some are by other engineers—Lieutenants George Rowley, William Ward and R. H. Fotheringham. Others are copies of sketches made at a later date by his draftsmen, J. Newman and Sheikh Abdullah.

- 569 (1) View of Nandidrug (Mysore), with the batteries firing during the siege. 1791 (Plate 28).

Inscribed on front in ink: *No. 1. View of Nundidroog with the Batteries firing on the Place during the Siege of 1791.*

Water-colour; $16\frac{1}{2}$ by $21\frac{1}{2}$ ins.

NOTE: MacKenzie was congratulated by Cornwallis for the part he played in this siege. The position of the batteries had been largely determined by him.

- 570 (2) View of Sivaganga (Mysore).

Inscribed on front in ink: *View of Sivagunga in Mysore.*

Oval wash-drawing; 6 by 8 ins.

- 571 (3) A cavern on the summit of Mt. Jetting, Rameswaram (Madras). December 1800.

Inscribed on front in ink: *A Cavern on the Summit of the Mountain of Jetting—Rameswar. Remarkable for being the Secret Retreat of a Celebrated Hindoo Prince while under Persecution of his Enemies. Sketched December 1800; also notes.*

Pen-and-ink and water-colour; $5\frac{3}{4}$ by $12\frac{3}{4}$ ins.

- 572 (4) Cornwallis's army marching towards Malwakul (Mysore). 26 February 1791.

Inscribed on front in ink: *Distant view of Mulwakull and of Earl Cornwallis's Army filing off towards that place on the March. February 26th, 1791. Sketched on the spot by—. J. G. Newman del.*

Water-colour; $6\frac{1}{2}$ by $11\frac{3}{4}$ ins.

NOTE: See Daniell, WD 213, 'Mugwaukul'.

- 573 (5) E. View of Savandrug (Mysore). c. 1792.

Inscribed on front in ink: *Distant View of Savan-Droog in Mysore from the East side.*

Wash, oval; $6\frac{1}{4}$ by $8\frac{1}{4}$ ins.

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NOTE: This sketch was probably made when MacKenzie was assisting Lieut.-Colonel Ross, Chief Engineer at Madras, with the assault. The fort was captured on 21 January 1792.

- 574 (6) S.E. view of Savandrug (Mysore). 1791.

Inscribed on front in ink: *Savan-droog as viewed from the S. East in 1791. From an orig. sketch by Lieut C. McKenzie.*

Water-colour; $9\frac{1}{2}$ by $13\frac{1}{2}$ ins.

- 575 (7) The cavern on Savandrug (Mysore). 1791.

Inscribed on front in ink: *View of the Cavern on Saverndroog, 1791.*

Pen-and-ink and water-colour; 9 by 12 ins.

- 576 (8) N. view of the hill of Sravana Belgola (Mysore), with statue of Gommatesvara. 17 August 1806.

Inscribed on front in ink: *North View of the Hill of Sravana-Bellagoola. 17 August, 1806, from an Original Sketch on the Mysore Survey in 1806, taken by Lieut Ward. J. G. Newman del. April 1816.*

Water-colour; $6\frac{3}{4}$ by $9\frac{1}{4}$ ins.

NOTE: Lieutenant William Ward, who came to India in 1801, was one of MacKenzie's assistants on the Mysore Survey.

- 577 (9) Statue of Nandi, Mysore, 1806 (Plate 31).

Inscribed on front in ink: *View of the Great Bull or Baswana cut out of Granite on the Hill of Mysore with a Sketch of the country below. 18 feet high. 1806. W.R.*

Water-colour; 10 by $13\frac{3}{4}$ ins.

- 578 (10) Mosque at Seringapatam (Mysore). July 1799.

Inscribed on front in ink: *Grand Mosque at Seringapatam after the Capture of the Place in May. Drawn in July, 1799.*

Water-colour; $9\frac{1}{2}$ by 11 ins.

- 579 (11) S. Works of Seringapatam (Mysore). 1799.

Inscribed on front in ink: *Sketch of the South Works of Seringapatam drawn during the Siege in 1799.*

Water-colour; 9 by 15 ins.

- 580 (12) View of Shimoga (Mysore). 27 August 1805.

Inscribed on front in ink: *View of Simoga on the Toonga River in Bednore. Augt 1805; on back in ink: View of Simoga from the South Angle, August 27th, 1805. Wm R.*

Water-colour; $10\frac{3}{4}$ by $14\frac{3}{4}$ ins.

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- 581 (13) E. view of the hill fort of Chitaldrug (Mysore). 1801.
Inscribed on front in ink: *View of Chittel Droog from the East, 1801, R. H. Fotheringham.*
Water-colour; 13 by 17 $\frac{1}{4}$ ins.
NOTE: R. H. Fotheringham was an engineer in Madras from 1792 to 1815, when he retired in India. He was one of the young Lieutenants helping MacKenzie during the Mysore survey.
- 582 (14) N. view of the hill-fort of Chitaldrug (Mysore). 1803.
Inscribed on front in ink: *North View of Chittle Droog by Lt Rowley, Engineer, in 1803. J. G. Newman delt; in pencil: Copied, May 11, 1816.*
Water-colour; 9 $\frac{1}{2}$ by 14 $\frac{1}{2}$ ins.
NOTE: Ensign George Rowley served with the Madras Engineers from 1797 to 1803 and assisted MacKenzie.
- 583 (15) The ruins of Vijayanagar (Madras). 1801.
Inscribed on front in ink: *Sketch View of the Ruins of Veejayanaggur or Beejanaggur now called Alputtun. The Ancient Capital of the Rajeels of the Carnatic. Sketched in January 1801.*
Water-colour; 10 $\frac{1}{4}$ by 20 $\frac{3}{4}$ ins.
- 584 (16) Interior of the Nirati Baths, Vijayanagar (Madras).
Inscribed on front in ink: *Interior View of the Neeratti Baths.*
Water-colour; 8 $\frac{1}{2}$ by 13 $\frac{3}{4}$ ins.
- 585 (17) The royal apartments at Vijayanagar (Madras). December 1800.
Inscribed on front in ink: *View of the Royal Apartments at Bijanagar (1800 Decr) & the remains of the Sleeping Rooms of the celebrated Krishna Rayeel.*
Water-colour; 8 $\frac{3}{4}$ by 13 $\frac{1}{2}$ ins.
- 586 (18) A Company officer about to sketch a ruined temple, perhaps at Vijayanagar (Madras). Servants carry a portfolio, ink and a chair (Plate 25).
Water-colour; 15 $\frac{1}{2}$ by 21 $\frac{1}{4}$ ins.
- 587 (19) W. view of an arch of natural rock at Bukakera (Mysore). 10 July 1804.
Inscribed on front in ink: *West View of a Natural Arch in a Rock at Bookakaira in Mysore. Sketched July 10th, 1804; also measurements.*
Water-colour; 9 $\frac{3}{4}$ by 14 $\frac{1}{4}$ ins.
- 588 (20) View of a valley and temple. June 1810.
Inscribed on front in ink: *View of the Pagoda & Valley of How Hobullum. June 1810. Drawn by J. G. Newman, 1816. 1810, taken by Lieut. Ward.*
Water-colour; 7 $\frac{1}{4}$ by 8 $\frac{1}{4}$ ins.

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- 589 (21) Ruins of the 'Elephant Stables' at Vijayanagar (Madras). December 1801.
Inscribed on front in ink: *Ruins of Beejanuggur. The Rayel's Elephant Stables in Decr 1801. Copd by Shaik Abdullah. Janry 1819.*
Water-colour; 9 by 17½ ins.
- 590 (22) Ruins of the Raja's Palace at Raidrug (Mysore).
Inscribed on front in ink: *View of the Remains of the Aramunnee or Rajah's Palace on the Hill of Raidroog as a specimen of Hindoo Architecture in the Carnatic in the 16th Century.*
Water-colour; 9¼ by 14 ins.
- 591 (23) View of Gurramkonda (Madras).
Inscribed on front in ink: *View of the Hill Fort or Droog of Gurrumconda.*
Water-colour; 8 by 12¼ ins.
- 592 (24) View of Sravana Belgola (Mysore), with the statue of Gommatesvara.
Water-colour; 7¼ by 9½ ins.
- 593 (25) Camp by a river; a sepoy standing guard (*Plate 27*).
Water-colour; 10¼ by 15½ ins.
- 594 (26) View of the sea and Honavar from Tumbhuli Guda in the Western Ghats (Bombay). 1806.
Inscribed on front in ink: *Sketch taken from the Western Ghaats from the summit of Toombhully Gooda, Exhibiting the Features and appearance of the Country below from the Ghaats to the Sea and including Pidgeon Island & Fortified Island and the Bar of Honowar; in pencil: Sketched by—1806. Drawn by— .*
Water-colour; 8½ by 12½ ins.
- 595 (27) Encampment below the hill fort of Govardhangiri, Shimoga (Mysore). April 1806.
Inscribed on front in pencil: *April 1806. Mar 31, 1816.*
Water-colour; 9¾ by 15¼ ins.
- 596 (28) Temple and pillar. December 1800.
Inscribed on front in ink: *Ancient Pagoda at Bisnagar. 1800; in pencil: Decr. 1800.*
Water-colour, 11½ by 13 ins.
- 597 (29) Ruined palace and temple at Vijayanagar (Madras). 1800.
Inscribed on front in ink: *Sketch of the Ancient Palace & one of the Pagodas at Alputtun. December 1800; in pencil: Copied. Mar. 1816.*
Water-colour; 3 by 4 ins.

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598 (30) Two distant views of Gooty (Madras). 1792.

Inscribed on front in ink: *Distant Views of Gooty. 1792.*

Water-colour; $11\frac{1}{4}$ by $10\frac{3}{4}$ ins.

599 (31) Bismangidrug near Sira (Mysore). 1801.

Inscribed on front in ink: *Sketch of Bismungee-droog near Sera. 1801.*

Water-colour; 9 by $12\frac{1}{2}$ ins.

600 (32) The great tank and embankment at Cumbum on the Gundlakamma River (Madras). March 1794.

Inscribed on front in ink: *View of the Great Tank of Cummun & of the Celebrated Embankment across the Gunlacummun River, March 1794.*

Water-colour; $12\frac{1}{2}$ by $17\frac{1}{2}$ ins.

601 (33) Two ploughs used in Mysore.

Inscribed on back in ink: *A. The Common Plough used all over the Peninsular. B. Plough used to weed the Raghee about Bangalore; also notes and measurements.*

Water-colour; $17\frac{3}{4}$ by $13\frac{1}{2}$ ins.

602–624 Portfolio no. 2.

24 drawings of landscapes and antiquities chiefly in the Nizam of Hyderabad's territories, and one page of notes. 1795–1816.

Inscribed on original cover in ink: *No. 2. Views in the Nizam's Territories; on original title page: Drawings of Edifices & other Antiquities in the Nizam's Country. This volume contains 25 drawings. C. McK.*

Portfolio 2 in Wilson's catalogue, p. 581.

'Book 2' in Library's handlist, MSS. Eur. F. 562. 3.

From 1792 to 1799 MacKenzie was engaged on a survey of the Deccan. Although there were many interruptions, he theoretically remained Surveyor of the Deccan until 1805. The majority of the drawings in this portfolio were made during 1797 when MacKenzie was surveying between Hyderabad and Gulbarga, the ancient capital of the Deccan.

602 (1) View of Bhongirdrug (Hyderabad). January 1797.

Inscribed on front in ink: *View of Bongheer-Broog.—Miles N.E. from Hydrabad. January 1797.*

Water-colour; 8 by $14\frac{3}{4}$ ins.

603 (2) View of Kammametdrug (Hyderabad). January 1797.

Inscribed on front in ink: *View of Cummunait-Droog.—Miles from Hydrabad. January 1797.*

Water-colour; $5\frac{1}{4}$ by $9\frac{1}{2}$ ins.

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- 604 (3) View of Gulbarga (Hyderabad). March 1797.
Inscribed on front in ink and pencil: *East View of Culbarga, a view from the Tank. March 1797. Sketched by C. Mackenzie.*
Water-colour; 8 by 16½ ins.
- 605 (4) Mausoleum and college of Siraj-ud-din near Gulbarga (Hyderabad). March 1797.
Inscribed on front in ink: *The Mausoleum & College of Seeraaje-ud-deen near Gulbarga. March 1797.*
Water-colour; 9 by 11½ ins.
- 606 (5) Tank and temples at the source of the Musi River (Hyderabad). March 1797.
Inscribed on front in ink: *Bason & Religious Structures at the Source of the Mussy R. —Miles W. of Hyderabad. March 1797.*
Pen-and-ink and water-colour; 7½ by 14 ins.
- 607 (6) Mosque and tomb near Aland (Hyderabad). March 1797.
Inscribed on front in ink: *Near Allund. March 1797.*
Water-colour; 11 by 13 ins.
- 608 (7) Naldrug (Hyderabad). March 1797.
Inscribed on front in ink: *Naldrug. March 1797. See the story of Nala and Damayanti.*
Pen-and-ink and water-colour; 8 by 13¾ ins.
- 609 (8) A great banyan tree at Malbed, near Homnabad (Hyderabad). 24 February 1797.
Inscribed on front in ink: *Great Banian Tree, Malbed near Homnabad. Feb. 24. 1797.*
Water-colour; 6¾ by 12½ ins.
- 610 (9) Hilly landscape, probably near Homnabad (Hyderabad).
Water-colour; 2¼ by 17¾ ins.
- 611 (10) Malbed Temple near Homnabad (Hyderabad). February 1795.
Inscribed on front in ink: *Malbed, a Hindoo Temple near Dungopra in the Dekan, February 1795 with Pandaras. Original sketched by C. Mackenzie.*
Water-colour; 8 by 12 ins.
- 612 (11) Ghatsila, near Tuljapur (Hyderabad). 1 March 1797.
Inscribed on front in ink: *Gat-Sila near Tuljapur Gat. Mar. 1. 1797. Sketched by C. McK.*
Water-colour; 8½ by 12¾ ins.
- 613 (12) Mausoleum, Hyderabad.
Pen-and-ink and wash; 13½ by 20 ins.

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- 614 (13) Temple at Aland (Hyderabad). 1797.
Inscribed on front in ink: *Temple at Allund. 1797.*
Water-colour; 9 by $11\frac{3}{4}$ ins.
- 615 (14) Falls of the Gatpurba near Gokauk (Hyderabad). 1804.
Inscribed on front in ink: *Sketch of the Falls of the Gatpurba near Gokauk. 1804. 175 feet fall. by Mr Manesty.*
Pencil; 8 by $12\frac{1}{4}$ ins.
- 616 (15) Notes on the mausoleum of Rabi'a Daurani, wife of the Emperor Aurangzeb, Aurangabad (Hyderabad).
(16) Mausoleum of Rabi'a Daurani, Aurangabad (Hyderabad).
Inscribed on front in ink: *Mausoleum of Rabeca Dooranny, wife of the Emperor Aurunzebe at Aurangabad.*
Pen-and-ink and water-colour; 11 by $13\frac{3}{4}$ ins.
(17) Ground plan of the mausoleum of Rabi'a Daurani and garden, Aurangabad (Hyderabad). January 1816
Inscribed on front in ink: *Ground Plan of the Mugburee & Garden at Aurungabad. Jany 1816.*
Pen-and-ink and water-colour; 11 by $17\frac{1}{2}$ ins.
- 617 (18) Tombs and shrine of Gisu Daraz, Gulbarga (Hyderabad). March 1797.
Inscribed on front in ink: *Sketches of the spot March 1797. C. McK. View of the Tombs of the Kings; and of the Mausoleum of Gheesooduraz at Gulbarga.*
Water-colour; $14\frac{3}{4}$ by $20\frac{1}{2}$ ins.
- 618 (19) The Nizam of Hyderabad's encampment with flags flying.
Inscribed on front in ink: *Sketch of the Nizam's Encampment on coming into it.*
Water-colour; $5\frac{1}{4}$ by 10 ins.
- 619 (20) Flags of the French Corps at the Nizam of Hyderabad's encampment.
Water-colour; 19 by $11\frac{3}{4}$ ins.
NOTE: After the third Mysore War the French at Hyderabad were actively intriguing to gain the Nizam's support for Tipu Sultan against the British. Raymond with a number of French officers had organised a body of regular troops.
- 620 (21) Flags of the French Corps at the Nizam of Hyderabad's encampment.
Inscribed on front in ink: *French Corps. Flags of the French Brigades.*
Water-colour; 15 by $10\frac{3}{4}$ ins.
- 621 (22) Flags at the Nizam of Hyderabad's encampment.
Water-colour; $9\frac{3}{4}$ by $13\frac{3}{4}$ ins.

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- 622 (23) The Nizam of Hyderabad's encampment with flags flying.
Water-colour; 6 by $10\frac{3}{4}$ ins.
Sketch for WD 618.

- 623 (24) View of Sravana Belgola (Mysore), with statue of Gommatesvara. May 1806.
Inscribed on front in ink: *View of the Rock of Carcull & the first appearance of the Gigantic Statue of Gomut-Iswar on its summit. May 1806.*
Water-colour; $8\frac{1}{2}$ by $10\frac{1}{2}$ ins.
NOTE: This drawing appears to be misplaced in this portfolio.

- 624 (25) Fort of Razin (Berar). 1809.
Inscribed on front in ink: *Sketch of Razeen in Berar 1809.*
Water-colour; 10 by 14 ins.

625-674 Portfolio no. 3.

50 drawings of landscapes and antiquities in south India. 1784-1816.
Inscribed on original cover in ink: *Views in the Southern Districts—Carnatic—Ceded Districts and Northern Circars*; on original title page: *This volume contains Fifty Drawings.*
Bookplate of Colin MacKenzie and notes.
Portfolio 3 in Wilson's catalogue, p. 581.
'Book 3' in Library's handlist, MSS. Eur. D. 562. 3.
Drawing no. 40 is missing.

Many of these drawings were made during 1784 in the Dindigul Valley where MacKenzie served with a corps of Indian troops and made his first surveys. Other drawings were made in 1787 and 1788 during the surveys of the Northern Circars (Nellore and Guntur); in 1788 MacKenzie was mapping the roads from Nellore to Ongole. A further group were made in 1809 and 1810, when he was holding charge of a survey of the Ceded Districts, by young assistant surveyors whom he had trained. Some drawings are by MacKenzie himself, others by engineers, such as Benjamin Sydenham and de Havilland, and assistant surveyors such as B. S. Ward. Copies of sketches are by MacKenzie's draftsmen, J. Newman and C. Ignatio.

- 625 (1) View of Trincomallee (Ceylon); a camp in the foreground.
Inscribed on front in ink: *Trincomallee by the late Mr Castle*; on back in ink: *Trincomallee in Ceylon.*
Water-colour; $16\frac{1}{4}$ by 22 ins.
NOTE: MacKenzie took part in an expedition to Ceylon in 1795 to 1796. He was left at Trincomallee to put the fortifications in a proper state of defence.

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- 626 (2) View of Vallam near Tanjore (Madras). November 1784.
Inscribed on front in ink: *Vellum near Tanjore, 1784, by C. McK. Carnatic. Copy at Madras (?) by Ignatio, 1817.*
Water-colour; $9\frac{1}{2}$ by $11\frac{3}{4}$ ins.
- 627 (3) Distant view of Tanjore (Madras).
Inscribed on front in ink: *Tanjore.*
Wash; $11\frac{1}{2}$ by $17\frac{1}{4}$ ins.
- 628 (4) Jain temple near Negapatam (Madras).
Inscribed on front in ink: *Sketch of an Ancient Structure near Negapatam commonly called the Chinese Pagoda but supposed to be the remains of a Jaina Temple.*
Water-colour; $11\frac{1}{2}$ by 19 ins.
- 629 (5) Jain temple near Negapatam (Madras).
Inscribed on front in ink: *Jain Pagoda at Negapatam.*
Wash; 19 by 12 ins.
- 630 (6) Painted choultry at Tanjore (Madras).
Inscribed on front in ink: *Painted Choultry at Tanjour.*
Water-colour; $9\frac{3}{4}$ by $14\frac{1}{4}$ ins.
- 631 (7) View of the Palace at Ramanadapuram (Madras).
Inscribed on front in ink: *View of Ramanadapuram & Palace.*
Water-colour; 14 by $19\frac{1}{2}$ ins.
- 632 (8) The temple at Chingrakonda, near Ongole (Madras). 1788.
Inscribed on front in ink: *View of the Pagoda at Chingraconda 5 coss south of Ongole in Nellore Circar. The Pillar made of copper; in pencil: Singraconda in N. Nellore Dist.*
Wash. $20\frac{3}{4}$ by $14\frac{1}{4}$ ins.
- 633 (9) General view of Fort Defiance, near Madura (Madras).
Inscribed on front in ink: *Fort Defiance and the Landscape near it, near Madura, in 1784. Originally sketched by C McK.*
Water-colour; 12 by $18\frac{1}{2}$ ins.
- 634 (10) Fort Defiance near Madura (Madras). June 1784.
Inscribed on front in ink: *Fort Defiance near Madura before it was repaired by Mr John(n)s (?) June 1784. C. McK.*
Water-colour; 8 by $11\frac{3}{4}$ ins.
- 635 (11) The Rock and Temple of Trichinopoly (Madras).
Inscribed on front in ink: *View of the Rock and Pagoda at Trichinopoly.*
Water-colour, 11 by $13\frac{1}{2}$ ins.

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- 636 (12) View with temple at Kalakkad near Cape Comorin (Madras).
Inscribed on front in ink: *View at Calcaud near Cape Cormorin*; on back in pencil:
Calcaud near Pallamcottah.
Water-colour; $13\frac{1}{4}$ by $19\frac{3}{4}$ ins.
- 637 (13) Temple at Tinnevelly (Madras).
Inscribed on back in ink: *View of a Hindu Temple supposed in Tinnevelly*.
Water-colour; 8 by 10 ins.
- 638 (14) A fakir's hut in the valley of Periyakulam (Madras); an ascetic and a European
with sepoy in the foreground. May 1784.
Inscribed on front in ink: *The Habitation of a Fakeer on a Rock in the Vale of
Periacollum, May 1784. District of Dindigul*.
Water-colour; 12 by 19 ins.
- 639 (15) View of Dindigul (Madras) with fort on hill-top. 1784.
Inscribed on front in ink: *View of Dindigull in 1784*.
Water-colour; 12 by 19 ins.
- 640 (16) View of Dindigul (Madras) with an English officer, perhaps MacKenzie,
and an Indian in the foreground. 1790.
Inscribed on front in ink: *View of Dindigul (?) 1790*.
Water-colour; $12\frac{1}{2}$ by 18 ins.
- 641 (17) View of Dindigul (Madras). 1783.
Inscribed on front in ink: *Dindigul, 1783*.
Water-colour; 12 by 19 ins.
- 642 (18) View of Palini near Darapuram (Madras). January 1784.
Inscribed on front in ink: *View of Pallynee or Pynee, a Hill & Pagoda of note in the
County of Daraporam with a distant View of the Southern Mountains behind it in
January 1784*.
Water-colour; 12 by $18\frac{3}{4}$ ins.
- 643 (19) The Shore Temple, Mamallapuram (Madras).
Inscribed on front in ink: *Mahabalipur*; on back in ink: *View of the ancient Hindu
Temple on the Sea Coast at Mavelliporam—called the Seven Pagodas*.
Water-colour; $10\frac{3}{4}$ by 16 ins.
- 644 (20) Gateway in the Fort at Vellore (Madras).
Inscribed on front in ink: *Vellore*; on back in ink: *View of the Gateway at Vellore*.
Water-colour; $14\frac{1}{4}$ by $20\frac{3}{4}$ ins.

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- 645 (21) Old choultry at Ennore near Madras. 1786.
Inscribed on front in ink: *Old Choultry at Ennore near Madras in 1786.*
Water-colour; 12 by 19 ins.
- 646 (22) Mr Toring's house near Madras. 1797.
Inscribed on front in ink: *Mr Toring's House at Tepay (?) near Madras, 1797.*
T. Wood Del.
Water-colour; 9½ by 14 ins.
- 647 (23) S. view of Bellamkonda Fort (Madras). September 1788.
Inscribed on front in ink: *Geology. South View of Bellumconda in Guntoor. September 1788. Sketched by C. McK.*
Water-colour; 10½ by 15 ins.
- 648 (24) E. view of Bellamkonda Fort (Madras). September 1788.
Inscribed on front in ink: *East View of Bellumconda. September 1788. Sketched by C. Mackenzie;* in pencil: *Geology.*
Water-colour; 10½ by 15 ins.
- 649 (25) The 'Pandeo Coolies', stone cyst graves near Chittoor (Madras). 1817.
Inscribed on front in ink: *View of the Pandeo Coolies at— near Chittoor, 1817.*
Copied from an original Drawing by Major De Havilland, 1817.
Water-colour; 12 by 18 ins.
NOTE: Thomas Fiotte de Havilland (1775–1866) was a Madras engineer officer from 1793 to 1825. He became Civil Architect, Madras, in 1819.
For the 'Pandeo Coolies', see Maria Graham, *Journal of a residence in India* (Edinburgh, 1812), 168–9, and J. Babington, 'Description of the Pandoo Coolies in Malabar with four drawings', *Transactions of the Literary Society of Bombay*, iii, 1823, 324–30. Read 26 December 1820.
- 650 (26) The Pir Masjid near the Dolphin's Nose at Vizagapatam (Madras). 24 June 1815.
Inscribed on front in ink: *Sketch of the Peer Musjed & Hill near the Dolphin's nose at Vizagapatam. June 24th, 1815. Original by J. Newman, 1815.*
Water-colour; 13½ by 18½ ins.
- 651 (27) View of Udayagiridrug (Madras). May 1794.
Inscribed on front in ink: *N. View of Udgherry Droog. C. McK. May 1794;* on back in ink: *North View of Udgherri Droog in the Nellore Circars.*
Water-colour; 11¼ by 18 ins.

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- 652 (28) Water-fall in Palnad, Guntur district (Madras).
Inscribed on front in ink: *In Palnaud*; in pencil: *Introduce some figures*; on back in pencil: *Water-fall in Palnaud*.
Water-colour; $7\frac{1}{2}$ by 21 ins.
- 653 (29) Kondavid-drug (Madras).
Inscribed on front in ink: *The Ancient Fortress of Condivir Droog in Guntoor, a specimen of the Tellinga Architecture about the 13th Century. W.R.*
Water-colour; $13\frac{1}{4}$ by 16 ins.
- 654 (30) A European house at Nellore (Madras), perhaps belonging to Nathaniel Forbes.
Inscribed on front in ink: *Nellore. Nat: Forbes*; also pencil notes.
Pencil; $7\frac{3}{4}$ by $12\frac{3}{4}$ ins.
- 655 (31) Temple at Durasapatam, Nellore (Madras). March 1798.
Inscribed on front in ink: *Pagoda at Duraspatam (Nellore) taken from the W side of the Choultry opposite. 26th March, 1798.*
Pen-and-ink; $7\frac{3}{4}$ by 10 ins.
- 656 (32) View of Kottapatam, Nellore district (Madras).
Inscribed on front in ink: *Cottapatam, Nellore District.*
Pencil, pen-and-ink; $8\frac{1}{2}$ by $13\frac{1}{2}$ ins.
- 657 (33) Bungalow at Kottapatam, Nellore district (Madras). 1798.
Inscribed on front in ink: *Nellore District. Cottapatam, 1798.*
Pencil; $7\frac{1}{2}$ by 10 ins.
- 658 (34) Hilly landscape at Chicacole, Ganjam district (Madras).
Inscribed on front in ink: *Chicacole District*; in pencil: *Sketched to the Northward.*
Wash; oval $4\frac{1}{2}$ by $6\frac{3}{4}$ ins.
- 659 (35) N. view of the temple and gateway at Dacheram (Madras). July 1815.
Inscribed on front in ink: *North View of the Temple & Gateway at Dacheram with part of the Tank before it. 21st July, 1815.*
Water-colour; $13\frac{1}{2}$ by 19 ins.
- 660 (36) N.W. view of the Dolphin's Nose at Vizagapatam (Madras). 7 July 1817.
Inscribed on front in ink: *N.W. View of the Dolphin's Nose at Vizagapatam*; in pencil: *Copied by C. Ignatio, 7th July, 1817.*
Water-colour; 12 by 19 ins.

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- 661 (37) W. view of Bellamkonda Fort (Madras). 1788.
Inscribed on front in ink: *Western Aspect of Bellumkonda in the Guntoor Circar, 1788, showing Hanging Rock, Bluff Rock, West Peak, West Cavalier.*
Water-colour; 14 by 20 ins.
- 662 (38) S. view of Bellamkonda Fort (Madras). September 1788.
Inscribed on front in ink: *South View of Bellumkonda in Guntoor; September 1788. Copied by C. Ignatio. 21st Augt, 1816, from a Sketch by C. Mackenzie.*
Water-colour; $11\frac{3}{4}$ by $18\frac{3}{4}$ ins.
- 663 (39) E. view of Bellamkonda Fort (Madras). September 1788.
Inscribed on front in ink: *East View of Bellumkonda, September 1788. Copied by C. Ignatio, 21st Augt, 1816, from a Sketch by C. Mackenzie, 1788.*
Water-colour; $11\frac{1}{2}$ by $18\frac{1}{2}$ ins.
- 664 (41a) Temple at Durasapatam (Madras). 26 March 1798.
Inscribed on front in ink: *Pagoda at Durazapatam, March 26th, 1798. Original by B. Sydenham.*
Water-colour; 19 by $11\frac{3}{4}$ ins. (whole sheet with 665).
NOTE: Lieutenant Benjamin Sydenham (1777–1828) served with the Madras engineers from 1794 to 1808 (see p. 495). During 1798 he surveyed a route from Hyderabad to Ambur.
- 665 (41b) Fort of Rajanagar (Madras) 1790, during the third Mysore War.
Inscribed on front in ink: *Rajanagur from the West, 1790, drawn on the march to the Southward with the Grand Army. Original by C. Mackenzie.*
Water-colour; 19 by $11\frac{3}{4}$ ins. (whole sheet with 664).
- 666 (42) General view of Adoni Fort (Madras). 1809.
Inscribed on front in ink: *Sketch View of Adoni.*
Water-colour; 10 by $15\frac{1}{4}$ ins.
- 667 (43) S.E. view of Adoni Fort (Madras). 1809.
Inscribed on front in ink: *View of Adoni on the South East in 1809 by B.S.W.*
Water-colour; $9\frac{1}{4}$ by $17\frac{1}{4}$ ins.
NOTE: 661–674 are by Benjamin Swain Ward (1786–1835), son of Francis Swain Ward of the Madras army (see p. 640). The latter died in India in 1794 leaving a large family unprovided for. His son, Benjamin, was trained at the Madras Survey School from 1798 and worked under MacKenzie from 1804. During 1809 to 1810 he was surveying in the Ceded Districts.

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- 668 (44) S.W. view of Adoni Fort (Madras). 1810.
Inscribed on front in ink: *South West View of Adoni, 1810 by B.S.W. At this gap Tippu assaulted the place in 1786.*
Water-colour; $9\frac{1}{4}$ by 17 ins.
- 669 (45) S.E. view of Adoni Fort (Madras).
Inscribed on front in ink: *View of Adoni. Dupl: of 43; also pencil notes.*
Pencil and water-colour; $6\frac{1}{4}$ by $15\frac{1}{2}$ ins.
- 670 (46) Tank and Fort of Belagul near Adoni (Madras). 1810.
Inscribed on front in ink: *Tank & Fort of Kaire (?) Bellagull in Adoni—1810 by B.S.W.*
Water-colour; 10 by $15\frac{1}{2}$ ins.
- 671 (47) Fort of Gani, Kurnool (Madras). 1810.
Inscribed on front in ink: *Fort of Gunny in Canoul, 1810, built of Stone, by B.S.W.*
Water-colour; 5 by $7\frac{1}{2}$ ins.
- 672 (48) E. view of Bellary Fort (Madras).
Inscribed on front in ink: *View of Bellary from the East; pencil notes.*
Water-colour; 10 by $15\frac{1}{2}$ ins.
- 673 (49) N.E. view of Bellary Fort (Madras). 1810.
Inscribed on front in ink: *Bellary from the N.E. by B.S.W. 1810;*
Water-colour; $12\frac{1}{2}$ by $7\frac{1}{2}$ ins.
- 674 (50) W. view of Bellary Fort (Madras). 1810.
Inscribed on front in ink: *West View of Bellary—1810—by B.S.W.*
Water-colour; $7\frac{1}{2}$ by $15\frac{1}{2}$ ins.

675–730 Portfolio no. 4.

56 miscellaneous drawings of landscapes and antiquities mostly in upper India. 1789–1820.

Inscribed on original cover in ink: *No. 4. Views at Poonah & in Orissa, Bengal & Upper Hindostan*; on original title page in ink: *C. McK. This volume contains 56 Drawings*; also various notes in pencil.

Portfolio 4 in Wilson's catalogue, p. 581.

'Book 2' in Library's handlist, MSS. Eur. F. 562. 3.

Many of these sketches were made by MacKenzie himself during his leave in northern India between December 1813 and September 1814. Some were made after his posting to Calcutta in 1816 as Surveyor-General. Other drawings were provided by friends or by collectors sent out by him; in 1806 and in 1808 he sent collectors to Poona, in 1815

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to Hyderabad and in 1820 to Puri. A number of drawings are by engineers such as George Rowley, William George Stephen, Thomas and Benjamin Sydenham, or assistant surveyors such as Henry Hamilton. Other sketches and copies are by his draftsmen C. Ignatio, Sheikh Abdullah, J. H. Schencks, Pyari Lal and J. Newman. A number of drawings (e.g. WD 710, 711, 713, 714) appear to be by or after John Forbes Paton and made during route surveys through Central India in pursuit of Pindaris, 1818 (see Phillimore, iii, plate 2).

675 (1) View of Poona (Bombay) from the bank of the river opposite the Resident's Gardens, showing the hill and temple of Parvati in the distance (*Plate 29*).

Inscribed on front in ink: *Parbatti*; on back in ink: *View of Poona from the Bank of the River opposite the Resident's Gardens by Lt G. Rowley, Engineers.*

Water-colour; $9\frac{1}{4}$ by $14\frac{1}{4}$ ins.

676 (2) A rock-cut temple near Poona (Bombay).

Inscribed on front in ink: *A subterranean Cavern cut out of the solid Rock near Poona by Lt Rowley Engineers.*

Water-colour; 11 by 15 ins.

677 (3) A ruined bungalow, perhaps part of the old East India Company's factory, at Jellasore, Balasore district (Orissa).

Inscribed on front in ink: *View of a Bungalow at Jellasore. Shaik Abdalla. March 1819.*

Water-colour; 12 by 19 ins.

678 (4) The Devil's Peak, Kondapalli (Madras).

Inscribed on front in ink: *Devil's Peak, Condapilly from Caldwell*; on back in ink: *Sketch of the Devil's Peak at Condapilly.*

Pencil and pen-and-ink; 17 by 21 ins.

NOTE: For Caldwell see WD 757, p. 510.

679 (5) General view of temples at Bhuvaneswar (Orissa). July 1820.

Inscribed on back in ink: *View of Temples at Bhavaneswara, July 1820.*

Water-colour; 10 by $14\frac{1}{2}$ ins.

680 (6) Procession at the Great Temple of Jagannath, Puri (Orissa). July 1818 (*Plate 26*).

Inscribed on back in ink: *Procession at the Temple of Jagannath in July, 1818.*

Water-colour; 11 by $17\frac{1}{2}$ ins.

681 (7) Great Temple of Jagannath, Puri (Orissa).

Inscribed on front in ink: *Jagannath Pagoda.*

Unfinished sketch in pencil, pen-and-ink and wash; $12\frac{1}{4}$ by 19 ins.

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- 682 (8) View of temple at Jajpur (Orissa). March 1819.
Inscribed on front in ink: *West View of Hanken Ishwar Temple at Jehaujpoor. March 20th, 1815. Copied by Shaik Abdulla. March 1819.*
Water-colour; $11\frac{3}{4}$ by 19 ins.
- 683 (9) N.E. view of the Jami Masjid, Cuttack (Orissa). 20 May 1815.
Inscribed on front in ink: *N.E. View of the Jumma Musjed in the Town of Cuttack, May 20th, 1815. Original by J. Newman 1815. Copied by C. Ingatio, 1819.*
Water-colour; $11\frac{3}{4}$ by 19 ins.
- 684 (10) Jami Masjid, Cuttack (Orissa).
Inscribed on front in ink: *View of Jumna Musgeed in Cuttack. Copied by Shaik Abdalla.*
Water-colour; $11\frac{3}{4}$ by 19 ins.
- 685 (11) A ruined temple at Kishanpur (Orissa). 31 July 1819.
Inscribed on front in ink: *View of the Luckeydunnathum at Kissenpoor. 8th March, 1815. Copd by Pearelaul. 31st July, 1819.*
Water-colour; $11\frac{3}{4}$ by 19 ins.
- 686 (12) N. view of Manikapatam ferry on the Chilka Lake (Orissa).
Inscribed on front in ink: *North View of Maneekapatam Ferry in the Chilka Lake. Copied by J. H. Schencks.*
Water-colour; 12 by 19 ins.
- 687 (13a & b) Two sketches of granite hills near Raghunathpur, Manbhum District (Bihar). 18 December 1813.
Inscribed on front in ink: *Geology. Granite Hills near Raganaatpore. December 18th, 1813.*
Water-colour; $3\frac{1}{2}$ by $5\frac{3}{4}$ ins, $3\frac{3}{4}$ by $5\frac{3}{4}$ ins.
- 688 (14) Granite hills near Arira, Manbhum District (Bihar). 17 December 1813.
Inscribed on front in pencil: *Geology. View near Areera. December 17th, 1813.*
Water-colour; $3\frac{3}{4}$ by $5\frac{3}{4}$ ins.
- 689 (15) E. view of Mahadeo Temple near Sarnath (U.P.).
Inscribed on front in ink: *East View of Mahdeo near Saara Naat.*
Water-colour; 12 by 19 ins.
- 690 (16) View of the island and tomb in the Ganges at Sultanganj (Bihar). 9 February 1814.
Inscribed on front in ink: *A view at dusk at 5 in the Evening of Sultangunje. Ichageerah with the Mausoleum on a Rocky Point of Land behind the Island. 9th Febry. 1814. Newman.*
Water-colour; $11\frac{1}{2}$ by $18\frac{1}{2}$ ins.

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- 691 (17) Map of the coast between Cambay and Surat (Bombay).
Inscribed with scale and pencil notes.
Pencil, pen-and-ink and water-colour; $20\frac{3}{4}$ by 13 ins.
- 692 (18) Sketch map similar to WD 691.
Inscribed with scale and pencil notes.
Unfinished, pencil; $20\frac{3}{4}$ by 13 ins.
- 693 (19) Sketch-map of Rameswaram (Madras). 10 July 1789.
Inscribed on front in ink: *Eye Sketch of Ramisserum. July 10th 1789.*
Pen-and-ink and water-colour; 15 by $9\frac{1}{2}$ ins.
NOTE: This drawing appears to be misplaced and should have been included in Portfolio 3.
- 694 (20) Sketch-map of part of the Chilka Lake (Orissa).
Inscribed on front in ink: *Sketch of a Part of the Great Chilka Lake*; also notes and scale and soundings of the track of the Company's boat, *Swift*.
Pen-and-ink and water-colour; $8\frac{1}{2}$ by $13\frac{1}{4}$ ins.
- 695 (21) Sketch-map of coast between Balasore and Chilka Lake, showing position of Jagannath Temple, Puri, and Konarak (Orissa). Also showing track of the Company's Pilot Schooner, *Jane*.
Inscribed on back in red ink: *C. McK.*
Pen-and-ink; $16\frac{1}{4}$ by $16\frac{1}{2}$ ins.
- 696 (22) N.E. view of Mahadeo Temple, near Hazaribagh (Bihar). 26 December 1813.
Inscribed on front in ink: *N. E. View of Mahadeo Mutt, west of Hazaree Baag. 26th December, 1813.*
Water-colour; 12 by 19 ins.
- 697 (23) Palaces and ghats beside a river; perhaps ghats at Mathura (U.P.).
Wash; $13\frac{1}{2}$ by 19 ins.
- 698 (24) The stupa, Sarnath (U.P.). January 1814.
Inscribed on front in ink: *The Samaudh of Rajah Booth-Sain at Sara-Naat near Benares, January 1814. Copied by Sheik Abdulla. April 1819. It is said that a Door opened formerly into this Samaudh by which the Votaries entered to deposit their offerings of Victuals, etc in Vases, Pots, & Dishes, but the offerings being frequently stolen the Natives in their simplicity believe that the Door closed up of its own accord.*
Water-colour; 12 by 19 ins.
- 699 (25) Mahabodhi Temple, Bodhgaya (Bihar).
Inscribed on front in ink: *Bouth-Gyah.*
Water-colour; 19 by $11\frac{1}{2}$ ins.

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- 700 (26) N.W. view of Sher Shah's Tomb, Sasaram (Bihar). 6 January 1814.
Inscribed on front in ink: *N.W. Sketch of Shaar Shaw's Tomb as seen from the Encamping ground at Sassaram, 6th January 1814. Copied by Shaik Abdullah 17th July 1819.*
Water-colour; $12\frac{3}{4}$ by $19\frac{1}{2}$ ins.
- 701 (27) Interior of a temple.
Wash; 19 by $13\frac{1}{4}$ ins.
- 702 (28) View of Batesar (U.P.) looking up the river Jumna. 1820
Inscribed on front in ink and pencil: *View of Batersin, looking up the River—Hindustan—1820.*
Water-colour; $9\frac{3}{4}$ by 17 ins.
- 703 (29) General view of cave temples in the Barabar Hills, Gaya (Bihar). January 1814.
Inscribed on front in ink: *View of the Rock of the Caverns at— mile from Ghya. January 1814.*
Water-colour; 12 by 19 ins.
- 704 (30a & b) Two sketches of tombs near Tughlakabad (Punjab). March 1814.
Inscribed on front in ink: *Antiquities. Delhi. Ancient Tomb near Tugluckabad. March 1814. Copd by Shaik Abdullah. 31st Augst 1819.*
Water-colour; $4\frac{3}{4}$ by 6 ins, 6 by 7 ins.
- 705 (31a & b) a. Sculptured stele found at Dampur, Rohilkhand (U.P.); b. Trisula at Chandi Pahar opposite Hardwar (U.P.). April 1814.
Inscribed on front in ink: a. *Ancient Sculpture found near a Well at Dampore in Rohilcund. April 1814. The figures are much mutilated & defaced & the small figures above particularly doubtful.* b. *The Trishoolum at Chandu Paar opposite to Hurdwar. April 1814.*
Water-colour; whole sheet 19 by 12 ins.
- 706 (32) E. view of the Fort at Kalinjar (Central India). May 1814.
Inscribed on front in ink: *East View of Kalangar in Bundelkand. May 1814. Sketched by C McK. May 1814. Drawing by—*
Water-colour; 12 by 18 ins.
- 707 (33) Taj Mahal, Agra (U.P.). 1794.
Inscribed on front in pencil: *Taaje Mehal from Street (?) 1794; on back in ink: View of the Taje Mahal.*
Pen-and-ink and water-colour; $12\frac{1}{4}$ by $25\frac{3}{4}$ ins.

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- 708 (34) Mosque and ruins at Firozabad (U.P.). 1797.
Inscribed on front in ink: *Ruins of Firozabad & View of the Grand Mosque, 1797*;
on back in ink: *Mem. Ferozabad was the Residence of Sultan Feroze. See Ferishta, Vol. 1. p—for an account of this Building. It is near the Bhima—the stone of Asquillaceous & in thin Plates.*
Water-colour; $9\frac{1}{2}$ by $17\frac{1}{4}$ ins.
- 709 (35) Pillar of Firoz Shah at Delhi.
Inscribed on front in pencil: *The Lat of Firoz Shah at Delhi.*
Water-colour; $14\frac{1}{2}$ by 21 ins.
- 710 (36a & b) Views of a. Jawad (Gwalior) from the S., and b. Rampura (Indore) from the S.W.
Inscribed on front in ink: *Jewud from the Southwards. Rampoorra from the South West.*
Water-colour; $4\frac{1}{2}$ by $9\frac{1}{2}$ ins, $4\frac{1}{2}$ by $9\frac{1}{2}$ ins.
- 711 (37a & b) Views of a. Jhalrapatam, Jhalawar (Rajputana) from the W. and b. Nargarh (Rajputana) from the S.W.
Inscribed on front in ink: *Jhalra Pautun from the West. Nargurh from the S.W. Copied by Sheik Abdulla, 11th Decr. 1818.*
Water-colour; $4\frac{1}{2}$ by $9\frac{1}{2}$ ins, $4\frac{1}{2}$ by $9\frac{1}{2}$ ins.
- 712 (38) View of Asirgarh (C.P.); an officer sketching in the foreground; a syce and horse standing by.
Inscribed on front in ink: *North & part of the East Face of Asseerghur. a. Second line. b. Lower Fort.*
Water-colour; $11\frac{3}{4}$ by 19 ins.
- 713 (39a & b) a. E. view of Nawa, Jodhpur (Rajputana); b. S. view of Shahabad, Kotah (Rajputana).
Inscribed on front in ink: a. *Nawar from the Eastward.* b. *Shahabad Town from the Ghaut to the Southward.*
Water-colour; $4\frac{1}{2}$ by $9\frac{1}{2}$ ins, $4\frac{1}{2}$ by $9\frac{1}{2}$ ins.
- 714 (40a & b) Stone bridges north and south of Nawa, Jodhpur (Rajputana). 30 September 1818.
Inscribed on front in ink: a. *Stone Bridge North of Narwar from the Northward.* b. *Stone Bridge Southward of Narwar from the West. Drawn by H.H. 30th Septr, 1818.*
Water-colour; $4\frac{1}{2}$ by $9\frac{1}{2}$, $4\frac{1}{2}$ by $9\frac{1}{2}$ ins.

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- 715 (41) The tank, palace and general view at Panna (Central India). May 1814.
Inscribed on front in ink: *Sketch of the Table Land & the Tank, Palace etc at Penna in Bundelkand from the Table land above the same—by C. McK. May 1814.*
Water-colour; $5\frac{3}{4}$ by 9 ins.
- 716 (42) Muslim ruins.
Water-colour; $13\frac{1}{2}$ by 20 ins.
- 717 (43) Idgah, Conjeeveram (Madras).
Inscribed on front in ink: *Conjeeveram before you come to the great Pagoda.*
Wash; $12\frac{1}{2}$ by 20 ins.
- 718 (44) W. view of the fort of Chauki, Gondwana (Central Provinces). 1809.
Inscribed on front in ink: *West View of Choukee-Gurr in Goondwanee. 1809.*
Water-colour; $10\frac{1}{4}$ by 13 ins.
- 719 (45) Design for a mausoleum in memory of Marquis Cornwallis at Ghazipur (U.P.). 1819.
Inscribed on front in ink: *Mausoleum. To the memory of Marquis Cornwallis. No. 1. Original Design. Estimate for its completion 120,000 Rs; also measurements.*
Pen-and-ink and water-colour; 17 by 11 ins.
NOTE: In 1819 W. G. Stephen was completing the construction of Cornwallis's mausoleum at Ghazipur.
- 720 (46) Second design for a mausoleum in memory of Marquis Cornwallis at Ghazipur (U.P.). 1819.
Inscribed on front in ink: *Mausoleum to the Memory of Marquis Cornwallis. No. 2. Reduced Design approved of by Govt but not yet commenced. Estimate for its completion 34,864 Rs; also measurements.*
Pen-and-ink and water-colour; 17 by 11 ins.
- 721 (47) Third design for a mausoleum in memory of Marquis Cornwallis at Ghazipur (U.P.). 6 December 1819.
Inscribed on front in ink: *Mausoleum. To the Memory of Marquis Cornwallis. No. 3. Design proposed by Lieut. Stephen as an improvement of No. 2. Estimate for its completion from 40,000 to 43,000 Rs. Sign'd W. G. Stephen. Lieut Engrs. Ghazipoor. Decr 6th, 1819; also measurements and scale.*
Pen-and-ink and water-colour; 17 by 11 ins.
- 722 (48) Ruins of the old palace of the French Governors, Ghireti, Chandernagore (Bengal). January 1820.
Inscribed on front in ink: *Old House at Gheretty, January 1820. Drawn by Pearalal.*
Water-colour; $9\frac{1}{2}$ by $11\frac{3}{4}$ ins.

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- 723 (49) Landscape with village huts and distant hills.
Water-colour; $6\frac{3}{4}$ by $9\frac{3}{4}$ ins.
- 724 (50) View of Santa Cruz Fort (S. America). 1795.
Inscribed on back in ink: *View of Santa Cruz Fort taken from the inside of the harbour of Rio Janeiro with part of the Sugar Loaf Rock on the Left. Sketched by T. Sydenham in 1795 and finished by Benj Sydenham.*
Water-colour; 8 by $12\frac{3}{4}$ ins.
NOTE: Thomas Sydenham served with the Madras Army from 1794 to 1810 (see WD 138, p. 333) and his brother Benjamin from 1794 to 1808 (see WD 664, p. 487). This picture and WD 725 were painted by Thomas and his brother on their voyage out to India with their mother and father, Major-General William Sydenham, who were returning from leave in England.
- 725 (51) The entrance to the harbour of Rio Janeiro (S. America). 1795.
Inscribed on back in ink: *The Entrance into the Harbour of Rio Janeiro. Fort Santa Cruz being on the right and the Sugar Loaf Rock on the left. Taken in 1795 by T. Sydenham and finished by Benjamin Sydenham.*
Water-colour; 8 by $12\frac{3}{4}$ ins.
- 726 (52) A mountainous landscape, probably near Homnabad (Hyderabad).
Water-colour; 14 by 20 ins.
- 727 (53) Ravine with stream.
Varnished water-colour; 17 by $14\frac{1}{2}$ ins.
- 728 (54) Waterfall.
Varnished water-colour; 17 by $14\frac{1}{2}$ ins.
- 729 (55) Talipot Palm (*Corphyra umbraculifera* L.).
Water-colour; 18 by $11\frac{3}{4}$ ins.
- 730 (56) Chaprassis cooking on the bank of a river bed.
Inscribed on front in ink: *C. Spyer (?) Fecit.*
Water-colour; $12\frac{3}{4}$ by $19\frac{1}{2}$ ins.

857–886 Portfolio no. 5.

30 drawings; 19 of miscellaneous costumes (857–875) and 11 of agricultural machinery in S. India (876–886). The latter are duplicates of drawings in portfolio 8. 1800–20. Inscribed on original fly-leaf in ink: *C. McK. Costume. This volume contains 32 drawings. Figures illustrative of the costume of Carnatic, Ballaghaat, 1800–1801.*
Portfolio 5 in Wilson's catalogue, p. 581.

British Drawings in the India Office Library

'Book 5' in Library's handlist, MSS. Eur. F. 562. 3.

Two drawings listed in the above handlist are now missing—No. 7. *Group of Country People at Dadapee* and No. 19. *Dancing Boys at Manikporam, June 1820*.

A few drawings are by E. Fraser, Major George Lang, J. Newman and C. Ignatio, but the majority are by a draftsman, Benjamin Saxton, who was with MacKenzie in Bengal and Orissa, 1818–21.

857 (1) *Aboriginals of Orissa.*

Inscribed on front in ink: *Hill People to the Northwd of Orissa.*

Water-colour; $9\frac{1}{2}$ by 13 ins.

858 (2) *Group of Khonds in Ganjam District (Orissa).*

Inscribed on front in ink: *Group of Cones of the Ganjam District. E. Fraser.*

Water-colour; $7\frac{3}{4}$ by $10\frac{3}{4}$ ins.

NOTE: Edward Fraser (1780–1827), Madras Engineers, made a survey in Ganjam in 1801.

859 (3) *A group of Pindaris put to flight by sepoy.*

Inscribed on back in ink: *Giving to horror grace to Danger . . .*

Water-colour; $14\frac{1}{4}$ by $20\frac{1}{2}$ ins.

NOTE: George Lang served in the Madras Army from 1790 to 1814. He became a Major in 1805.

860 (4) *A group of Pindaris put to flight by sepoy. Copy of WD 859.*

Inscribed on front in ink: *Pindaries put to Flight. From an original by Major Lang. Copied by Shaik Ubdallah.*

Water-colour; $7\frac{1}{4}$ by $10\frac{1}{2}$ ins.

861 (5) *Pilgrims carrying holy water at Mogul Sarai (U.P.). 10 January 1814.*

Inscribed on front in ink: *Scene at Mogul Serai near Benares. January 10th, 1814. Original by J. Newman 1815. Copied by C. Ignatio.*

Water-colour, $8\frac{1}{2}$ by 13 ins.

862 (6) *Maratha ascetic (a Navi Sanyasi) on pilgrimage to Benares (U.P.); camp scene in background. 24 December 1813.*

Inscribed on front in ink: *A Mahratta Navee Saneassee on Pilgrimage to Casee at Chattra. Decr 24th, 1813, J. G. Newman del.*

Water-colour; 7 by $13\frac{1}{2}$ ins.

863 (8) *Muhammadan ascetic from Ludhiana (Punjab) on pilgrimage to Mecca. 20 December 1813.*

Inscribed on front in ink: *A Mahomadan Fakeir of Loodiana in the Punjab on*

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Pilgrimage to Mecca at Chunnankearee in Putchate. J. Newman del. December 20th 1813.

Water-colour; 8 by $13\frac{1}{2}$ ins.

- 864 (9) Hindu ascetic seated on a mud bank in the Tungabhadra River at Harihar, Chitaldrug District (Mysore), performing his ablutions, accompanied by his followers. July 1800.

Water-colour; $6\frac{3}{4}$ by $10\frac{1}{4}$ ins.

NOTE: Duplicate of WD 1069, f. 46, which is inscribed: *The Murdoo Gooroo performing Ceremonies of Devotion at the Toombodra, Hurryhurr, July 1800.*

- 865 (10) Hindu ascetic returning from his ablutions in the Tungabhadra River near Harihar, Chitaldrug District (Mysore), accompanied by followers, a woman with a pitcher and man with a punkah, 9 July 1800.

Water-colour; $6\frac{3}{4}$ by $10\frac{1}{4}$ ins.

NOTE: Duplicate of WD 1069, ff. 36 and 51. f. 36 is inscribed: *The Mardoo-Gooroo returning from Ablution in the Toombodra near Hurryhurr. July 9th 1800.*

- 866 (11) A woman (perhaps a Circassian or Goanese?) with a feathered turban sitting on a stool beneath a palm tree smoking a hookah. Beside her stands her hookah-buridar and a servant with a white parasol.

Water-colour; $10\frac{1}{4}$ by 12 ins.

- 867 (12) Male figure in a blue tunic.

Water-colour; $11\frac{1}{2}$ by $8\frac{3}{4}$ ins.

- 868 (13) Rajput from Palta (Bengal). 24 March 1820.

Inscribed on front in ink: *Ramchurn a Rajpoot in Caste. Drawn at Pultah. 24th March, 1820 by B. Saxton.*

Water-colour; $11\frac{3}{4}$ by $9\frac{1}{2}$ ins.

- 869 (14) Hindu villagers at Puri (Orissa). 27 May 1820.

Inscribed on front in ink: *Figures at Jagannath. 27th May 1820.*

Water-colour; 12 by $9\frac{1}{2}$ ins.

- 870 (15) Hindus of the Fisherman and Odiah castes at Narsingapatam (Orissa). 31 May 1820.

Inscribed on front in ink: *Figures at Narsingapatam, 31st May, 1820. Fisherman Caste. Odiah Caste.*

Water-colour; $11\frac{1}{4}$ by $8\frac{1}{2}$ ins.

- 871 (16) Wodiah Brahmin at Puri (Orissa). 16 June 1820.

Inscribed on front in ink: *Wodia Brahman, Jagarnath. 16th June, 1820.*

Water-colour; 12 by $9\frac{1}{2}$ ins.

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- 872 (17) Hindu ascetics (Bairagis) on the Hill of Kundagiri (Orissa). 6 July 1820.
Inscribed on front in ink: *Biragis. On the Hill of Kundagiri. 6 July 1820. He calls himself a Padry.*
Water-colour; 10 by 15 $\frac{1}{4}$ ins.
- 873 (18) Hindu ascetics (Bairagis and Sanyasis) in Orissa. 4 July 1820.
Inscribed on front in ink: *Biragis. Bhovan Iswara. 4th July, 1820.*
Water-colour; 9 $\frac{3}{4}$ by 15 $\frac{1}{4}$ ins.
- 874 (20) Hindu ascetic (Sanyasi) at Palta (Bengal). 12 March 1820.
Inscribed on front in ink: *Drawing of a Syanassee at Pultah. 12th March 1820.*
Water-colour; 11 by 8 $\frac{1}{2}$ ins.
- 875 (21) Hindu ascetic with four attendants.
Unfinished water-colour and pencil; 9 $\frac{1}{2}$ by 12 ins.
- 876 (22) Duplicate of WD 835.
- 877 (23) Duplicate of WD 833.
- 878 (24) Duplicate of WD 842.
- 879 (25) Duplicate of WD 836.
- 880 (26) Duplicate of WD 837.
- 881 (27) Duplicate of WD 834.
- 882 (28) Duplicate of WD 838.
- 883 (29) Duplicate of WD 839.
- 884 (30) Duplicate of WD 840.
- 885 (31) Duplicate of WD 841.
- 886 (32) Duplicate of WD 843.

887-952 Portfolio no. 7.

66 drawings of landscapes and antiquities in Java. 1811-19.

Inscribed on original cover in ink: *No 7. Java*; in red ink: *C. McK.*

Bookplate of Colin MacKenzie.

Portfolio 7 in Wilson's catalogue, p. 581.

'Book 7' in Library's handlist, MSS. Eur. D. 562. 3.

These drawings relate to the British occupation of Java 1811-16. Some were made by MacKenzie himself and some by his draftsmen, C. Ignatio, J. Mustie, J. Gould and

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Sheikh Abdullah, and were either made on the spot or were worked up at a later date. Others were acquired from Dutch engineers and draftsmen, such as J. H. D. Knops and J. F. Flikkenschild. One group (which includes a number of duplicates) were made by Javanese artists (915-927).

Several drawings depict scenes or events referred to in MacKenzie's Journal (MacKenzie Collection: 'Private' 14 (15)), 213-262.

887 (1) View of the coast of Banjuwangi (E. Java). c. March 1812.

Inscribed on front in ink: *Banyuwange*; in pencil: *Banywange from the Frigate*.

Water-colour; 13 by 18½ ins.

888 (2) An expedition into the mountains of E. Java, perhaps Idjen near Banjuwangi or Tenger Mountains. c. March 1812.

Water-colour; 13¾ by 19¾ ins.

NOTE: See Journal (MacKenzie Collection, Private 14 (15)), 246.

889 (3) View of the Straits of Bali from the frigate *Leda* at anchor opposite Banjuwangi (E. Java). February 1812.

Inscribed on front in ink: *View of the Straits of Bali from the Leda Frigate at anchor opposite to Banyawange, February 1812*.

Water-colour; 10½ by 16¾ ins.

NOTE: Duplicate of WD 953, f. 76 (87).

890 (4) A small British station in Java on the sea coast.

Inscribed on front in pencil: *Oct 3rd. Recd Nov. 13*.

Water-colour; 14 by 20 ins.

891 (5) View of Pondagada (W. Java). July 1813.

Inscribed on front in ink: *Pondagada, July 1813*.

Pen-and-ink; 12 by 19 ins.

NOTE: In July 1813 MacKenzie made a short tour to Bantam and Anjer.

892 (6) Ferry on the river at Byabang (W. Java). 29 December 1811.

Inscribed on front in ink: *Byabang. 29 Decr. 1811*.

Pen-and-ink; 11 by 15 ins.

NOTE: Original sketch for WD 953 f. 78 (89). This sketch must have been made on the day that MacKenzie saw Raffles off at Semarang for Batavia.

On back: boat and figure.

Inscribed in pencil: *29 November 1811*.

893 (7) Stables at Buitenzorg (W. Java), probably in the grounds of Government House. November 1811.

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Inscribed on front in ink: *Stables at Buitenzorg*; in pencil: *Nov. 1811*; also pencil notes on colours.

On back: sketch of house in pencil.

Pen-and-ink and pencil; 10 by 15 ins.

- 894 (8) Villagers sitting at a stall in the bazaar (*warong*), near Gunung Sari House (W. Java). 31 May 1813.

Inscribed on front in ink: *The Vāron (Bazār) 31st May 1813. Goonong Sconia Noonan.*

Pencil; 10½ by 11½ ins.

NOTE: Sketch for portion of WD 953, f. 82 (93).

- 895 (9) Mount Idjen near Banjuwangi (E. Java). 1 March 1812.

Inscribed on front in ink: *Mount Idienne or The Sulphur Mountain as seen from the back of the Resident's House at Banyawangee March 1st 1813. Sketched by C. McK. The Crater bearing N 30 W.*

Pen-and-ink; 8½ by 13¾ ins.

NOTE: 1813 appears to be a mistake for 1812.

- 896 (10) View at Buitenzorg (W. Java) with guns in foreground. November 1811.

Inscribed on front in pencil: *? at Buitenzorg ? Nov. 1811.*

Pencil; 8 by 13¼ ins.

- 897 (11) The Dripping Rock near Jogjakarta (Central Java).

Inscribed on back in ink: *View of the Dripping Rock & Spring of petrifying water on the Sea Coast South of Djojokarta.*

Pen-and-ink; 4¼ by 6¼ ins.

NOTE: MacKenzie visited this place in December 1811 and July 1812.

- 898 (12) Sketch of a garden.

Pencil; 7¼ by 9 ins.

Title page inscribed: *Maps and Drawings of Ancient Places near Buitenzorg in Java 1813* (899–904).

- 899 (13) Inscribed stone called Batu Tulis near Buitenzorg (W. Java), giving the date of the founding of the capital of Pajajaran (A.D. 1333). 8 November 1812.

Inscribed on front in ink: *View of the Batoe Toelies on a large scale with the Characters engraved on it. November 8th, 1812. Original by J. Flikkenschild. Copied by C. Ignatio. Augt 22nd, 1816.*

Water-colour; 19 by 13½ ins.

NOTE: See H. Pleyte, 'Het Jaartal op de Batoe-Toelis nabij Buitenzorg', *Tijdschrift Batavaasch Genootschap*, liii, 1911, 155–220.

See Raffles Collection, British Museum, for other drawings in this group.

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- 900 (14) Stones and stone images in the village of Batu Tulis near Buitenzorg (W. Java). c. 1812.
Inscribed on front in ink: *Drawing of the Stone Image Kiay Poerwakalie on a large scale together with some smaller Images & Stones whose names are not known by the natives. J. Flikkenschild; in pencil: Copied by—1816.*
Water-colour; 12 by 19 ins.
- 901 (15) Plan of three sites with antiquities in the neighbourhood of Buitenzorg (W. Java). 31 January 1813.
Inscribed on front in ink: (i) *Plan of the Relics of Lawang Gientoeng or the first South Gate of the Capital of Pajajaran to be seen near the Small Garden Bandarpette.* (ii) *Drawing of the Stone called Gaganggollok situated East of the Great Seto on the height near Bodjong Gedee.* (iii) *Plan of the Village Kotta Batoe about an hours Walk S.W. of Buitenzorg situated West of the River Sedanie, (Tjisadane) nothing is to be seen here but two Great Water Springs & some Tombs. The original by Jacobus Flikkenschild, at Buitenzorg 31st January 1813; John Mustie; in pencil: 1817.*
Pen-and-ink and water-colour; 19 by 12 ins.
- 902 (16) Plan of site near Buitenzorg (W. Java) showing the second South gate of the ancient capital of Pajajaran. 31 January 1813.
Inscribed on front in ink: *Plan of Lawang Seketteng or the Second South Gate the remains whereof are to be found on the West side of the Passaar at Buitenzorg. Original by Jacobus Flikkenschild, 31st January 1813; in pencil: J. Mustie.*
Pen-and-ink and water-colour; 19 by 12 ins.
- 903 (17a) Another plan on a larger scale of the same site near Buitenzorg (W. Java) showing the second south gate of Pajajaran. c. 1813.
Inscribed on front in ink: *Plan of Lawang Seketteng or the Second South Gate, the remains whereof are to be found on the West side of the Passaar at Buitenzorg; in pencil: John Mustie.*
Pen-and-ink and water-colour; 19 by 12 ins.
- 904 (17b) Plan of site near Buitenzorg (W. Java), including the Batu Tulis and the stone image of Kiay Poerwakali. 31 January 1813.
Inscribed on front in ink: *Plan of the Ancient House & Craton or Palace of the Prince of Pajajaran situated at the Kampong Batoe Toeles near Buitenzorg where are also to be found some Stone Images of Kiay Poerwakalie, The Stone Batoe Toeles. A Pool or Fish pond which is called Balie Kambang and the Vestiges of a Pandoppo in front of the House of the above mentioned Prince. Original by Jacobus Flikkenschild, 31st January, 1813. Copied by J. Gould.*
Pen-and-ink and water-colour; 19 by 12 ins.

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Title page inscribed: *Plans, Elevations & Sections of the Remains of Ancient Temples at Prambana in Java* (905–907).

- 905 (18) Plan of the ruins of Chandi Sewu, Prambanan (Central Java). 1807.
Inscribed on front in ink with similar notes in Dutch to those on 906.
Copy by J. H. D. Knops, 1807.
Pen-and-ink and water-colour; $20\frac{3}{4}$ by $27\frac{3}{4}$ ins.
NOTE: The original of this drawing is in the Raffles Collection in the British Museum. Major Cornelius, assisted by Wardenaar and van der Geugten, had surveyed Prambanan in 1807. MacKenzie visited Prambanan in January 1812.
- 906 (19) Copy made in India of a plan of the ruins of Chandi Sewu, Prambanan (Central Java). 1812.
Inscribed on front in ink: *Plan of the Ruins of Bramin Antiquities found in the interior of The Island of Java, South of the Burning Mountain and about One English Mile North of the Negory (or Village) of Brambanang which lies on the common Roadway from Souracarta to Djocjocarta about One English Mile East of the River Calie Oopak. These ruins were traced to their Original foundation by the undersigned and laid down in Plan and Facade by an unwearied investigation in spite of the difficulties of the immense Ruins whereon we at last succeeded to our wishes assisted by Messrs W. Wardenaar & A. Van der Geugten. Cornelius Major Engineers. Copied under the direction of Major Cornelius by I. H. D. Knops 1812; also key.*
Pen-and-ink and water-colour; 19 by 12 ins.
- 907 (20) Plan of the ruins of Chandi Sewu, Prambanan (Central Java). 1812.
Pen-and-ink and water-colour; 18 by 12 ins.
Duplicate of WD 906.
- 908 (21) Ruins of a temple in E. or central Java. c. 1812.
Inscribed on front in ink: *Singo Saarie near Melong.*
Water-colour; 13 by $19\frac{1}{2}$ ins.
NOTE: The inscription appears to be a mistake as this temple is not Singasari. MacKenzie visited Malang in February 1812, and from February to April 1812 Wardenaar accompanied him on a survey of the Oost Hoek. Drawings 908–914, probably belong to this period.
- 909 (22) W. front of the temple at Jabung (E. Java). c. March 1812.
Inscribed on front in ink: *Djabong near Probolingo. March. 1812.*
Water-colour; 13 by 19 ins.
NOTE: See engraving in Raffles, *History of Java*, ii, 51.

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910 (23) The Tower Temple, Singasari (E. Java). March 1812.

Water-colour; 13 by 19½ ins.

NOTE: Fair copy of 911.

911 (24) Sketch for 910 (23). March, 1812.

Inscribed on front in ink: *Hango Sadrie*.

Pencil; 12½ by 19 ins.

NOTE: The incorrect ink inscription appears to have been written on top of MacKenzie's pencil inscription.

912 (25) A European officer examining a temple, probably in E. Java. c. 1812.

Water-colour; 10½ by 17 ins.

NOTE: Water-colour from WD 928; see also WD 958, f. 36v (290).

913 (26) S. face of the Temple at Jabung (E. Java). A European officer making notes at a table. March 1812.

Pencil and water-colour; 12 by 18½ ins.

See WD 914.

914 (27) S. face of the Temple at Jabung (E. Java). March 1812; also plan and section.

Pen-and-ink and pencil; 15½ by 10 ins.

See WD 913.

915 (28) Entrance gateway to Tomb of Malik Maulana Ibrahim at Gresik (E. Java). c. 1812.

Inscribed on front in pencil: *Santrie Malic Ibraim—Santrie Semalong (?) No. 3*.

Pen-and-ink and wash; 19¾ by 15 ins.

NOTE: Duplicate of WD 927. WD 915–927 are all by Javanese artists. Such drawings were mass-produced for the Dutch at the Kedaton of Giri near Gresik, a Muslim pilgrimage centre with a mosque and madrasah.

916 (29) The tomb of Susuhunan Ratu Giri near Gresik (E. Java). c. 1812.

Inscribed on front in ink and pencil: *The Tomb of Susuhunan Ratoe Gierie, on the East of Java. No 5*.

Pen-and-ink and wash; 19¾ by 15½ ins.

917 (30) The Tomb of Susuhunan Ratu Giri near Gresik (E. Java). c. 1812.

Inscribed on front in ink and pencil: *Sanaz Ratoe Giri. No 6*; also Javanese inscription.

Pen-and-ink and wash; 16¾ by 14¾ ins.

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- 918 (31) Outer gateway to the Tomb of Susuhunan Ratu Giri near Gresik (E. Java). c. 1812.
Inscribed on front in pencil and ink: *Rata Ghee. No 7*; also Javanese inscription.
Pen-and-ink and wash; $18\frac{1}{2}$ by $13\frac{3}{4}$ ins.
- 919 (32) Tomb of Malik Maulana Ibrahim near Gresik (E. Java). c. 1812.
Inscribed on front in ink: *No 1*; also Arabic inscription.
Pen-and-ink and wash; $15\frac{3}{4}$ by 21 ins.
- 920 (33) Tomb of Malik Maulana Ibrahim near Gresik (E. Java). c. 1812.
Inscribed on front in ink: *No 2*.
Pen-and-ink and wash; $15\frac{1}{2}$ by 21 ins.
Duplicate of WD 919 but without Arabic inscription.
- 921 (34) The holy *kris* of the Susuhunan Ratu Giri. c. 1812.
Inscribed on front in pencil: *This Drawing represents the krees of the Geeree of Cadaton which was made by Keesora angoon angoon (?) and given to the Sunan Trassen who gave it Sunang Rattoo the time that this was made is the year Javi 1503 (= 1681). It was made from pieces of iron, spear heads. This kris was the Poosaka of the Sunang Rattoo Geeree Cadaton*; also Javanese inscription.
Pen-and-ink and wash; 12 by 18 ins.
NOTE: It is said that Sunan Giri threw his pen (*qalam*) at some Hindus from Majapahit when they tried to disturb him. It changed into this *kris* and killed them all. The *kris* is called *kalam-munjeng*.
- 922 (35) Tomb of Princess Tjirmin near Gresik (E. Java). c. 1812.
Inscribed on front in ink: *The Tomb of Pootri Tjirmin*.
Pen-and-ink and wash; 17 by $10\frac{3}{4}$ ins.
- 923 (36) Tombs of the family of the Princess Tjirmin near Gresik (E. Java). c. 1812.
Inscribed on front in ink: *Tombs of the Family of Pootri Tjirmin*.
Pen-and-ink and wash: 17 by 11 ins.
See WD 934.
- 924 (37) Tomb of the Princess Tjirmin near Gresik (E. Java). c. 1812.
Inscribed on front in pencil: *This Drawing represents the Chungkoop or Mausoleum, the long Cooboor of the Pootri Chermen, daughter of the Ratow of Chermen of Foreign lands. The time that this Princess died was in the Java year 1313. It is supposed that this Negree Thermen is the same with the Negree Gedda*; also Javanese inscription.
Pen-and-ink and wash; 16 by $12\frac{1}{2}$ ins.
- 925 (38) Tombs of the family of the Princess Tjirmin near Gresik (E. Java). c. 1812.
Inscribed on front with Javanese inscription.

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Pen-and-ink and wash; $16\frac{3}{4}$ by 14 ins.

See WD 923.

- 926 (39) Tomb of Malik Maulana Ibrahim near Gresik (E. Java). c. 1812.

Inscribed on front in ink: *No 1*; in Dutch: *The tomb inscription of the Arab Maulana Malik Ibrahim buried in the cemetery at Grisee called Goe Poexo, died on Monday 12th of the month of Rabiulawal 822, corresponding with the Dutch year calculated after the birth of Jesus Christ 1407, 8th May.*

Pen-and-ink and wash; 17 by $21\frac{1}{4}$ ins.

NOTE: Duplicate of WD 919 and 920. 1407 in the inscription is a mistake for 1419.

- 927 (40) Entrance gateway to the tomb of Malik Maulana Ibrahim near Gresik (E. Java). c. 1812.

Inscribed on front in ink: *The Large Gate of the Tomb of Mallik Mahoolana Ibrahim who was buried in it in the Javan year 1335 or 1731*; also Javanese inscription.

Pen-and-ink and wash; $13\frac{3}{4}$ by $16\frac{1}{2}$ ins.

Duplicate of WD 915.

- 928 (41) Small temple probably in E. Java. c. 1812.

Pencil and wash; $9\frac{3}{4}$ by $15\frac{1}{2}$ ins.

Sketch for WD 912.

- 929 (42) A small temple in E. Java; two European officers examining it. c. 1812.

Inscribed on front in pencil: *South View.*

Water-colour; 11 by 17 ins.

NOTE: This is probably another view of WD 912 and 928.

- 930 (43) Ruined wall at Majapahit (E. Java). March 1812.

Inscribed on front in pencil: *Machenpad. Mar. 1812.*

Pencil; 10 by $15\frac{1}{4}$ ins.

- 931 (44) Ruined wall at Majapahit (E. Java). March 1812.

Copy of WD 930.

- 932 (45) The Chinese Temple at Gunung Sari near Batavia (W. Java). May 1813.

Inscribed on front in ink: *Sketch of the Chinese Temple at Gooney Sari. May 1813.*

Pencil; $11\frac{1}{2}$ by $8\frac{1}{2}$ ins.

- 933 (46) A classical gateway, perhaps of a Dutch building.

Pen-and-ink and wash; $11\frac{1}{4}$ by $17\frac{1}{4}$ ins.

- 934 (47) Note to drawing 923.

Inscribed: *This drawing represents the Plan of the 3 long Cooboors East of the Choon-Koop Cooboor of the Princess of Chermen, whose 3 Uncles were interred in them; that*

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on the East contains the remains of Sahideen Japar; that in the middle Sahideen Gheerkee; that on the west Sahideen Careem—all these were the brothers of Ratoe Chermen. The time of their deaths were in the Java Year, 1313. The length of the Tombs is $26\frac{1}{2}$ ft; also 2 Javanese inscriptions.

- 935 (48) Side view of a bronze statue of the Goddess Saraswati from Solo (Surakarta). Inscribed on front in ink and pencil: *Supposed to be an Image of the Goddess of Musick Saraswatie. Solo.*
Wash; 8 by $4\frac{3}{4}$ ins.
See also WD 953, f. 23 (22) and 954, f. 28 (21).
- 936 (49) Front view of the same bronze statue of the Goddess Saraswati from Solo.
Wash; 8 by $4\frac{3}{4}$ ins.
- 937 (50) Front view of statuette of Padmapani.
Pen-and-ink and wash; $11\frac{1}{2}$ by $8\frac{1}{2}$ ins.
- 938 (51) Statuettes of i. Padmapani; ii. Buddha; iii. Bodhisattva.
Pen-and-ink and wash; $11\frac{1}{2}$ by 9 ins.
- 939 (52) Front view of statuette of Padmapani.
Pen-and-ink and wash; $9\frac{3}{4}$ by $7\frac{1}{2}$ ins.
- 940 (53) Three bronze mirror handles.
Pen-and-ink and wash; 9 by $11\frac{1}{2}$ ins.
- 941 (54) Bronze mirror handle.
Pen-and-ink and wash; $9\frac{1}{2}$ by $7\frac{1}{4}$ ins.
- 942 (55) Bronze mirror handle.
Pen-and-ink and wash; $9\frac{1}{2}$ by $7\frac{1}{2}$ ins.
- 943 (56) Figures on the sides of a bronze zodiacal cup.
Inscribed on front with measurements.
Pen-and-ink and wash; $9\frac{1}{2}$ by $28\frac{1}{2}$ ins.
NOTE: See Raffles, *History of Java*, ii, 9th plate after 56.
- 944 (57) Buddha image.
Pen-and-ink; $9\frac{1}{2}$ by $11\frac{1}{2}$ ins.
- 945 (58) Front view of unidentified deity, Trimurti.
Pen-and-ink; $11\frac{1}{2}$ by 9 ins.
- 946 (59) Probably a stone image of a Hindu-Javanese type. Inscribed 1234 Saka (= 1312 A.D.).
Pen-and-ink; $9\frac{1}{2}$ by $11\frac{3}{4}$ ins.

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947 (60) Back view of unidentified deity (945).

Pen-and-ink; $11\frac{1}{2}$ by 9 ins.

948 (61) A seated tiger with Arabic inscription (?) and various ornamental marks.

Inscribed on front in pencil: *Antiquities*.

Pen-and-ink; 16 by 10 ins.

949 (62) Unidentified deity.

Inscribed on front in pencil: *Rec 6th July. Finished*.

Pen-and-ink; $11\frac{3}{4}$ by $7\frac{3}{4}$ ins.

950 (63) Javanese arms; two *kris* with scabbards and two ceremonial lances.

Inscribed on front in pencil: *Caico Pellet*; on back in ink: *Javanese Arms for Mrs Dr McKenzie 1818*.

Water-colour; $18\frac{3}{4}$ by 12 ins.

951 (64) A vase made from Gresik stone, engraved 'Java 1812'.

Inscribed on front in ink: *Drawing of a Vase cut out of the Gressee Stone & exhibiting the Natural Colors. August 1812. Shaik Abdullah. 1819*.

Water-colour; 19 by $11\frac{1}{2}$ ins.

952 (65) Another vase of Gresik stone, engraved 'Java 1811'.

Inscribed on front in ink: *Drawing of a Vase cut out of the Gressee Stone & exhibiting the Natural Colors. August 1812. Drawn by Shaik Abdullah. 16th Feby 1819*.

Water-colour; 19 by $11\frac{1}{2}$ ins.

731-855 Portfolio no. 8.

125 drawings of landscapes and antiquities in India. 1780-1820.

Inscribed on original cover in ink: *No. 8. Miscellaneous Plans and Views*; on original title page: *This volume contains 125 drawings. C. McK.*

Bookplate of Colin MacKenzie.

Portfolio 8 in Wilson's catalogue, p. 581.

'Book 8' in Library's handlist, MSS. Eur. F. 562. 3.

This portfolio consists chiefly of rough sketches and note-book jottings (e.g. WD 797, 800-832) which were worked up into water-colours by MacKenzie's draftsmen and included in other portfolios.

Some sketches are by John Hicks, J. L. Caldwell, William Ward, 'W.R.', 'J.N.', and 'J.C.M.'; others by the assistant draftsmen and surveyors J. Gould and H. Hamilton.

731 (1) Muslim ruins on the bank of a river or tank.

Water-colour; $14\frac{3}{4}$ by 20 ins.

British Drawings in the India Office Library

- 732 (2) E. view of the Vishnupada Temple, Gaya (Bihar).
Inscribed on back in ink: *East View of the Temple of Bishenpur at Gya. J.C.M.*
Water-colour; 20 by 17 ins.
- 733 (3) S. view of the Vishnupada Temple, Gaya (Bihar).
Inscribed on back in ink: *South View of the Bishenpur Temple at Gya.*
Water-colour; 20 by 17½ ins.
- 734 (4) Mahabodhi Temple at Bodhgaya (Bihar) (*Plate 32*).
Inscribed on back in ink: *The Temple of Bhode at Bhode Gya. J.C.M.*
Water-colour; 21½ by 15½ ins.
- 735 (5) Vishnu surrounded by apsarases, gandharvas, Lakshmi and Saraswati. Pala carving from Bodhgaya (Bihar).
Mis-inscribed on front in pencil in *nāgarī* characters beside the figures: *srī rukminijī, srī radhajī, srī kanhayājī*; on back in ink: *An image of Canyhah at Gya, J.C.M.*
Water-colour; 19¼ by 13¾ ins.
- 736 (6) Fort Defiance near Madura (Madras). 1784.
Inscribed on front in ink: *Fort Defiance. 1784. C.McK.*
Oval, water-colour; 7 by 10½ ins.
- 737 (7) Another view of Fort Defiance near Madura (Madras). 1784.
Inscribed on front in ink: *Fort Defiance & the Landscape near it, near Madura, in 1784.*
Wash; 9 by 14 ins.
- 738 (8) A palace and fort, perhaps Seringapatam (Mysore). On back, a figure-sketch.
Inscribed on front in pencil: *Query the Palace & Fort of Seringapatam.*
Pencil and water-colour, unfinished; 12¼ by 19 ins.
- 739 (9) Kondavid-drug near Guntur (Madras). 19 February 1804.
Inscribed on picture: *W.R.*; on back in ink: *Condaveid, 14 Miles S.W. of Guntoor. 19th Feby, 1804.*
Water-colour; 11½ by 14¼ ins.
- 740 (10) The 'Pandeo Coolies', stone cist graves near Chittoor (Madras). 1815.
Inscribed on front in ink: *View of the Pandoo Coolies near Chittoor, 1815.*
Water-colour; 5½ by 11¾ ins.
- 741 (11) Dome of Sher Shah's Tomb, Sasaram (Bihar).
Pencil; 11 by 17 ins.

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- 742 (12) Sketch of the Devil's Peak, Kondapalli (Madras).
Inscribed with notes in ink on front.
Pen-and-ink and wash; 11 by 18 $\frac{1}{4}$ ins.
- 743 (13) Mahadeo temple and hostel for Brahmins at Tulla Cauvery (Madras).
Inscribed on front in ink: *Pagoda at Tulla Cauvery. House for the reception of Bramins.*
Pencil; 14 by 20 $\frac{1}{2}$ ins.
NOTE: WD 743–747 and 765 are by the same hand.
- 744 (14) General view of Mahadeo temple, Tulla Cauvery (Madras).
Inscribed on front in ink: *Pagoda at Tulla Cauvery*; also pencil notes.
Pencil; 13 $\frac{3}{4}$ by 20 $\frac{1}{2}$ ins.
- 745 (15) S. view of Madhukayray (Madras).
Inscribed on front in ink: *South View of Mudhukayray*; also notes.
Pencil; 14 $\frac{1}{4}$ by 21 ins.
- 746 (16) N.E. face of the Fort, Madhukayray (Madras).
Inscribed on front in ink: *View of the N. East face of the Fort at Madhukayray.*
Pencil; 13 $\frac{1}{2}$ by 20 ins.
- 747 (17) Temple at Baghamandla (Madras).
Inscribed on front in ink: *Pagoda at Baughamundla at the Sungum of the Cauvery. and Kunnaky.*
Pencil; 13 $\frac{1}{2}$ by 19 ins.
- 748 (18) S. view of the Surya Temple ('Black Pagoda'), Konarak (Orissa). 12 December 1809.
Inscribed on front in ink: *Black Pagoda. 12 December, 1809.*
Wash; 8 $\frac{1}{2}$ by 13 ins.
- 749 (19) N. view of the Surya Temple ('Black Pagoda'), Konarak (Orissa). 13 September 1820.
Inscribed on front in ink: *Black Pagoda. North. 13 Septr. 1820.*
Pencil and water-colour; 10 by 17 ins.
- 750 (20) View of the Fortress, Gwalior (Central India). 4 August 1780.
Inscribed on front in ink: *A View of the Fortress of Gwalior, taken by Major William Popham. August 4th, 1780. Lieut John Hicks; delin.*
Wash; 14 by 22 $\frac{1}{2}$ ins.
NOTE: John Hicks served in the Bengal Army from 1771 to 1781. Gwalior was captured from the Maratha, Madhu Rao Scindia, in 1780.
- 751 (21) Ruins of the 'Elephant Stables', Vijayanagar (Madras). December 1801.
Inscribed on front in ink: *Ruins of Beejanugger. The Rayels Elephant Stables in*

British Drawings in the India Office Library

December 1801. Reduced by Lieutt Rowley in 1803 from an Original Sketched by Monisse. Decr 1801.

Water-colour; $11\frac{3}{4}$ by 19 ins.

752 (22) Selim Shah's Tomb, Sasaram (Bihar). 6 January 1814.

Inscribed on front in ink: *S.E. Sketch of Selim Shah's Tomb, which had been begun but not completed—2 furlongs from Saseram. 6th Jany. 1814.*

Pencil and wash; 11 by 17 ins.

753 (23) Plan of Hindu temple, Trichur (Cochin). 11 June 1816.

Inscribed on front in ink: *Plan of the Hindoo Temple of Trichoor in Kerala & of its Environs. From the Section of the Survey of Travancore. J. Gould 11th June, 1816.*

Pen-and-ink and water-colour; 11 by $14\frac{1}{4}$ ins.

754 (24) Plan of the Kailasanath Temple, Conjeeveram (Madras).

Inscribed on front in ink: *Plan of the Temple of Kyllass Naud-Coil at Conjeeveram; also notes.*

Pen-and-ink and water-colour; 26 by 15 ins.

755 (25) Mosque, Kanauj, (U.P.).

Inscribed on front in ink: *Mosque in Canouj.*

Pen-and-ink; $11\frac{1}{2}$ by 18 ins.

756 (26) Sculpture, Amaravati (Madras).

Pencil; 18 by 12 ins.

757 (27) View from Anchittidrug (Mysore). 1791.

Inscribed on front in ink: *Sketch View of the Country from the top of Anchitty Droog about 13 Miles nearly S of Assoor. 1791. J.L.C.; in pencil: Geology.*

Pencil, pen-and-ink and wash; 11 by 16 ins.

NOTE: John Lillyman Caldwell served with the engineers from 1788. He became a Major-General in 1837.

758 (28) N.W. view of Sher Shah's Tomb, Sasaram (Bihar). 6 January 1814.

Inscribed on front in ink: *N.W. Sketch of Shir Shah's Tomb as seen from the Encamping ground at Saseram—6 Jany, 1814.*

Pencil; 11 by 17 ins.

759 (29) General view of the Barabar Caves, Gaya (Bihar).

Inscribed on front in ink: *View of the Rock of the Caves at Buddha Gya.*

Pen-and-ink and wash; $11\frac{1}{2}$ by $17\frac{1}{4}$ ins.

760 (30) Entrance to the Lomas Rishi Cave, Barabar, Gaya (Bihar), and details of carving of boat.

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Inscribed on front in ink: *Sculpture at Buddha Gya. Entrance of the cave at Buddha Gya.*

Pen-and-ink; $17\frac{1}{4}$ by 11 ins.

761 (31) Entrance to a fort and, on back, the Fort, Tughlakabad (Punjab).

Inscribed on back in ink: *Part of Toogluckabad*; in pencil: *Mahomidabad.*

Pencil; $11\frac{1}{2}$ by $18\frac{1}{2}$ ins.

762 (32) Waterfall on the Karamnasa River (Mysore). May 1813.

Inscribed on front in ink: *Fall of the Caramnassa River*; on back in ink: *May 1813.*

Pen-and-ink; $11\frac{1}{2}$ by $18\frac{1}{2}$ ins.

763 (33) Ruins of the Fort, Tughlakabad (Punjab). July 1813.

Inscribed on front in ink: *Part of Toogluckabad*; on back in ink: *Ruins of fort at Tughluckabad and Mahomidabad. July 1813. J.S.*; also notes.

Pen-and-ink; $11\frac{1}{2}$ by $18\frac{1}{2}$ ins.

764 (34) Ruins, Tughlakabad (Punjab).

Inscribed on front in ink: *Part of Toogluckabad*; on back in ink: *Bastion of the Citadel of the Emperor Tugluk.*

Pen-and-ink; $11\frac{1}{2}$ by $18\frac{1}{2}$ ins.

765 (35) E. View of the Temple, Baghamandla (Madras).

Inscribed on front in ink and pencil: *East View of the Pagoda at Baughamundla.*

Pencil; $13\frac{1}{4}$ by $18\frac{3}{4}$ ins.

766 (36) E. view of Kalinjar (Central India).

Pen-and-ink; $8\frac{1}{2}$ by 16 ins.

767 (37) Fort, Govardhangiri, Shimoga district (Mysore). 30 March 1806.

Inscribed on front in ink: *Goverdangury. 30th March, 1806.*

Pen-and-ink; 10 by $15\frac{1}{2}$ ins.

768 (38) Two 'profiles' of hills.

Pencil; 10 by $15\frac{1}{2}$ ins.

769 (39) Two 'profiles' of hills; another version of 768.

Inscribed with notes, e.g: *May, 1797.*

Pen-and-ink; 5 by $10\frac{1}{2}$ ins.

770 (40) Unidentified hill-fort with tent in foreground.

Wash; $10\frac{1}{2}$ by $13\frac{1}{2}$ ins.

British Drawings in the India Office Library

- 771 (41) N. view of Chitaldrug (Mysore). 1803.
Inscribed on front in ink: *North View of Chittledroog by Lt Rowley, Engineers, in 1803.*
Pencil and wash; $10\frac{1}{2}$ by $14\frac{3}{4}$ ins.
- 772 (42) Ruins of tomb near Tatta (Sind).
Inscribed on front in ink and pencil: *Near Tatta.*
Water-colour; $10\frac{1}{2}$ by 14 ins.
- 773 (43) Tombs near Tatta (Sind).
Inscribed on front in pencil and ink: *Near Tattah.*
Water-colour; 10 by $12\frac{1}{4}$ ins.
- 774 (44) Mosque or tomb near Hyderabad (Sind) (*Plate 30*).
Inscribed on front in ink: *Musjid near Hydrabad in Sind.*
Water-colour; 11 by $13\frac{3}{4}$ ins.
- 775 (45) Panorama of the Fort, Kalinjar (Central India). Plan and elevation below.
Inscribed on front in ink: *Callinger. June 30.*
Pen-and-ink; 10 by $26\frac{1}{2}$ ins.
- 776 (46) Battle scene.
Pencil on grey paper; $4\frac{1}{2}$ by $12\frac{1}{4}$ ins.
- 777 (47) Panorama of the Great Temple of Jagannath, Puri (Orissa), taken from the west, showing European bungalows in the foreground on the sea shore. September 1820.
Inscribed on front in ink: *West View of the Temple and and Bungalos at Jagannath. Septr 1820*; ditto on back in pencil.
Water-colour; $9\frac{1}{2}$ by $23\frac{1}{4}$ ins.
- 778 (48) Main gateway of the Great Temple of Jagannath Puri (Orissa). September 1819.
Inscribed on front in ink: *View of the Principal Gateway of Jagannath Temple. Pooree. Septr 1819.*
Pencil; $9\frac{1}{2}$ by $11\frac{3}{4}$ ins.
NOTE: 1819 is probably a mistake for 1820, when the other drawings of Puri were made.
- 779 (49) The Great Temple of Jagannath and procession, Puri (Orissa). September 1820.
Inscribed on front in ink: *View of the Temple & Procession at Pooree, Septr, 1820.*
Pencil; $9\frac{1}{2}$ by $11\frac{1}{2}$ ins.

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- 780 (50) View of a valley and temple. June 1810.
Inscribed on front in ink: *Hawe Hobulum valley & Pagoda, June 1810.*
Water-colour; $9\frac{1}{2}$ by 10 ins.
- 781 (51) Mosque, Seringapatam (Mysore). July 1799.
Inscribed on front in ink: *Mosque at Seringapatam. July 1799.*
Pen-and-ink; 9 by $11\frac{1}{2}$ ins.
- 782 (52) Plan of a temple.
Inscribed on front in ink: *Sketch of Matierla Pagoda.*
Pencil; $7\frac{1}{2}$ by $11\frac{3}{4}$ ins.
- 783 (53) View of Sravana Belgola (Mysore), with the statue of Gommatesvara. May 1806.
Inscribed on front in ink: *View of the rock of Carcull & the first appearance of the Gigantic Statue of Goomut Iswar on its summit. May 1806.*
Pencil and pen-and-ink; 10 by $15\frac{1}{2}$ ins.
- 784 (54) Anchittidrug (Mysore).
Inscribed on front in ink: *Anchitty Droog.*
Pen-and-ink; 6 by $14\frac{1}{2}$ ins.
- 785 (55) Pillar in a cave. May 1815.
Inscribed on front in ink: *Pillar in the great Cave at Cailah—Futtighur, May 1815.*
Pencil; $11\frac{1}{2}$ by $8\frac{1}{4}$ ins.
- 786 (56) Plan of Mr Robertson's Mound, Masulipatam (Madras), intended to display the sculptures from Amaravati.
Inscribed on front in ink: *Plan and Elevation of the Mound intended to be erected by Mr Robertson in the Pettah of Masulipatam; also memorandum.*
Pen-and-ink; $15\frac{1}{4}$ by 10 ins.
- 787 (57) Unfinished sketch of lake and hills.
Pencil; 8 by $12\frac{3}{4}$ ins.
- 788 (58) Carvings at Kamalapuram (Madras). 16 December 1800.
Inscribed on front in ink: *16 December, 1800. Campaloor.*
Pencil; 12 by $9\frac{1}{2}$ ins.
- 789 (59) The snows as seen from Chandi Pahar near Hardwar (U.P.). 10 April 1814.
Inscribed on front in ink: *Sketch of Snowy Mountain, April 10th, 1814; also notes; on back in pencil: View of the Snowy Mountains or Heemachall as they appeared from the Top of Chanda-Pahar near Hurdwar on the 10th April, 1814.*
Pencil and pen-and-ink; 7 by $11\frac{1}{2}$ ins.

British Drawings in the India Office Library

- 790 (60) Sketch map of the neighbourhood of Amaravati (Madras).
Inscribed on front with place names. 1809 water-mark.
Pen-and-ink; 8 by 13 ins.
- 791 (61) View in the Polinda Pass, Baramahal Hills (Madras). 4 March 1799.
Inscribed on front in ink: *Barramahl. View in the Polinda Pass. 4 March, 1799.*
Pen-and-ink; 10 by 15¼ ins.
- 792 (62) A British station, with Union Jack flying and guard on duty; river in foreground.
Pencil; 9½ by 12 ins.
- 793 (63) British station with sailing ships.
Pencil; 7 by 14½ ins.
- 794 (64) The tomb of a Bader Chief in the village of Marapilly (Madras). 18 November 1800.
Inscribed on front in ink: *The Tomb of a Bader Chief, Maranaig, November 18th, 1800, at the Village of Marapilly*; also measurements.
Pen-and-ink and wash; 6½ by 15 ins.
- 795 (65) Ruins of Vallam near Tanjore (Madras). November 1784.
Inscribed on front in ink: *Ruins of Vellum near Tanjore. Nov. 1784. C. Mackenzie.*
Wash; 8½ by 11 ins.
- 796 (66) Fakir's hut in the Periyakulam Pass (Madras). May 1794.
Inscribed on front in ink: *The Habitation of a Fakeer in the Vale of Periacollum, District of Dindigul. May 1784. C. Mackenzie.*
Wash; 8½ by 11 ins.
- 797 (67a-h) Five sketches of 'Tomb stones' (Pallias) and temples in peninsular India.
Notes attached.
Pencil, pen-and-ink, wash and water-colour; 4½ by 7 ins.
- 798 (68) Choultry, Ennore (Madras). 1786.
Inscribed on front in ink: *Choultry at Ennore near Madras in 1786*; in pencil: *C. McK.*
Water-colour; 9¼ by 14 ins.
- 799 (69) Temples and pillars.
Wash; 5¼ by 8 ins.
- 800 (70) E. View of Savandrug (Mysore). 1791.
Inscribed on front in ink: *Savandroog as viewed from the East in 1791.*
Pen-and-ink and wash; 4½ by 12½ ins.

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- 801 (71) Unidentified landscape. 1796.
Inscribed on front in ink; *View of Hem en Hul*, 1796.
Pen-and-ink; 4 by 9½ ins.
- 802 (72) Unidentified landscape. 1796.
Inscribed on front in ink: *W. View of Hem en Hul*.
Pen-and-ink; 4 by 9½ ins.
- 803 (73) View of Chunargarh (U.P.). 19 June 1814.
Inscribed on front in ink: *Chunarghur. 19th June, 1814*.
Pencil; 4½ by 7½ ins.
- 804 (74) Pakridrug (Mysore). 25 June 1791.
Inscribed on front in ink: *Pukredroog. June 25, 1791*.
Pen-and-ink; 6 by 8½ ins.
- 805 (75) View of Pont de Galle (Ceylon). 1796.
Inscribed on front in ink: *Pont de Galle. 1796*; also notes.
Pen-and-ink; 4 by 9½ ins.
- 806 (76) Plan of the Stupa, Amaravati (Madras). March 1816.
Inscribed on front in ink: *A Sketch of Dupuldinna in its Present state. March 1816*;
also measurements and notes.
Pen-and-ink and water-colour; 7½ by 7 ins.
- 807 (77) View of granite hills, Raghanathpur (Bihar). 17 December 1813.
Inscribed on front in ink: *Granite hills, view from SSW to NNW Runganatpore.*
Decb 17 1813. Smooth Granite.
Pen-and-ink; 3½ by 5½ ins.
- 808 (78) Another view of hills, Raghunathpur (Bihar). 18 December 1813.
Inscribed on front in ink: *Dec 18*; notes on back.
Pen-and-ink; 3½ by 5½ ins.
- 809 (79) Ruined shrine with hills in background.
Pen-and-ink; 3½ by 5½ ins.
- 810 (80) Mahabodhi Temple, Bodhgaya (Bihar).
Inscribed on front in ink: *Bood Ghyah*.
Pen-and-ink; 4 by 7 ins.
- 811 (81) Tomb, Tughlakabad (Punjab).
Inscribed on front with notes; on back in ink: *Tuglucd*.
Pen-and-ink; 6 by 3½ ins.

British Drawings in the India Office Library

- 812 (82) Tomb, Tughlakabad (Punjab).
Inscribed on front with notes; on back in pencil: *Tuglukabad*.
Pen-and-ink; $3\frac{1}{2}$ by 6 ins.
- 813 (83) General view of cave temples in the Barabar Hills, Gaya (Bihar).
Pen-and-ink; 3 by $11\frac{1}{4}$ ins.
- 814 (84) View of hills.
Inscribed on front in ink: *Entry of the Trimg Ghaat*.
Pen-and-ink; $3\frac{1}{2}$ by 6 ins.
- 815 (85) View of hills.
Inscribed on front in ink: *Ball Birdi Pahar (?) 1 April*.
Pen-and-ink; $3\frac{1}{2}$ by 6 ins.
- 816 (86) View of hills.
Inscribed on front in ink: *View of the Fort Ridge as seen ? R. Valley. 1 April. Dark sunset*.
Pen-and-ink; $3\frac{1}{2}$ by 6 ins.
- 817 (87) Trisula at Chandi Pahar opposite Hardwar (U.P.).
Inscribed on front in ink: *Sketch Obdul Chandu Pahr*.
Pen-and-ink; 6 by $3\frac{1}{2}$ ins.
- 818 (88) Sculpture, etc., Dampur (U.P.).
Inscribed on front in ink: *Sculpture near a well at Dampore, Principal figure large. Two figures at ? April; also notes*.
Pen-and-ink; 6 by $3\frac{1}{2}$ ins.
- 819 (89) View of palace and tombs (?), perhaps at Purnea (Bihar).
Inscribed on front in ink: *View from the N side, Pernia*.
Pen-and-ink; $3\frac{1}{2}$ by 6 ins.
- 820 (90) A temple.
Pen-and-ink; 4 by 3 ins.
- 821 (91) A temple, perhaps at Sultanganj (Bihar). 28 August 1814.
Inscribed on front in ink: *28 Aug 1814; also notes*.
Pen-and-ink; $3\frac{1}{2}$ by 6 ins.
- 822 (92) Sculpture, Bodhgaya (Bihar).
Inscribed on back in ink: *Sculpture at Bood Ghyah*.
Pen-and-ink; $3\frac{1}{2}$ by 6 ins.
- 823 (93) Entrance to Lomas Rishi Cave, Barabar Hills, Gaya (Bihar).
Pen-and-ink; $3\frac{1}{2}$ by 6 ins.

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- 824 (94) Sculpture on entrance to Lomas Rishi Cave, Barabar Hills, Gaya (Bihar).
Pen-and-ink; $3\frac{1}{2}$ by 6 ins.
- 825 (95) Plan and map of Barabar Caves, Gaya (Bihar).
Inscribed on front in ink: *Gya*.
Pen-and-ink; 5 by 7 ins.
- 826 (96) Hindu deity.
On back, letter from Henry Dylon (?).
Pen-and-ink; 5 by 8 ins.
- 827 (97) A man and two children cooking.
Inscribed on front in ink: *Noon Tide at Gokul*.
Pen-and-ink; $4\frac{3}{4}$ by 8 ins.
- 828 (98) Eagle devouring Prometheus.
Engraving; $5\frac{1}{2}$ by 8 ins.
- 829 (99) Tritons and sea monster.
Water-colour; 8 by $6\frac{1}{2}$ ins.
- 830 (100) Note on Amaravati (Madras).
- 831 (101) Note on Jain sculpture, Bezwada (Madras).
Inscribed on back in pencil: *Sculpture in a Cavern at Bezoada supposed to belong to the Jain religion. Aug 21, 1815. Drawn by J.N.*
- 832 (102) Capital of the lion pillar, Tirhut (Bihar).
Inscribed on front in ink: *Pillar in Tirhoot*; also measurements.
Pen-and-ink; 9 by $7\frac{1}{2}$ ins.
- 833 (103) Plan of boat with out-rigger.
Inscribed on front in ink: *Hindoo Naval Architecture*; also measurements.
Pen-and-ink; $9\frac{3}{4}$ by $15\frac{1}{2}$ ins.
- 834 (104) Machinery (Y-post and long arm) for raising water near Cavaspur (Mysore).
29 December 1805.
Inscribed on front in ink: *The Arts. Machinery for raising Water near Cavaspoor. 29th December 1805*; also vernacular names.
Water-colour; 10 by $15\frac{1}{2}$ ins.
- 835 (105) Sugar press and boiler, Calvay (Mysore). 23 September 1792.
Inscribed on front in ink: *Sugar Mill at Calvay. September 23rd, 1792*.
Water-colour; 15 by $9\frac{3}{4}$ ins.

British Drawings in the India Office Library

- 836 (106) Ploughshares, Bednore (Mysore). 18 August 1805.
Inscribed on front in ink: *Agriculture of Bednore & along the Toombudra Rr. Instruments of Tillage. Seemoga, 18th Augt. 1805*; also vernacular names.
Wash; 10 by 15½ ins.
- 837 (107) Ploughs and harrows, Bednore (Mysore).
Inscribed on front in ink: *Instruments of Tillage used in Bednore*.
Wash; 10 by 15½ ins.
- 838 (108) Plan of carriage for lifting heavy stones, near Seringapatam (Mysore).
1 March 1807.
Inscribed on front in ink: *Plan of the Carriage on which a Granite Obelisk of—Feet high was transported from its Native Rocky Bed to the Site of its Erection at Somwarpett near Seringapatam*; also measurements.
Pen-and-ink and water-colour; 10 by 15½ ins.
- 839 (109) Front and side views of the same carriage. 1 March 1807.
Inscribed on front in ink: *Front View. Side View. March 1. 1807 near Somaaurpett. Taken in the spot on 1st March. 1807 by H. Hamilton*.
Pen-and-ink and water-colour; 10 by 15½ ins.
- 840 (110) Elevation of a gun belonging to Tipu Sultan. 3 January 1806.
Inscribed on front in ink: *Ordnance. Elevation of one of Tippoo's Gallopers on its Carriage at Shikarpoor. 3rd January, 1806*; also measurements.
Pen-and-ink and water-colour; 10 by 15½ ins.
- 841 (111) Plan of gun belonging to Tipu Sultan. 3 January 1806.
Inscribed on front in ink: *Plan*.
Pen-and-ink and water-colour; 9¼ by 15½ ins.
- 842 (112) Portuguese gun near Govardangiri, Shimoga District (Mysore). 30 March 1806.
Inscribed on front in ink: *Ancient Portuguese Piece of Ordnance at Goverdangeery. 30th March, 1806*.
Pen-and-ink and water-colour; 10 by 15½ ins.
- 843 (113) Plan and elevation of an old brass gun, Govardangiri, Shimoga District (Mysore). April 1806.
Inscribed on front in ink: *Plan & Elevation of an Old Brass Gun at Govardengerry in Canara in April 1806*.
Pen-and-ink and water-colour; 9 by 15½ ins.
- 844 (114) View of the Fort, Bellamkonda (Madras). 1788.
Inscribed on front in ink: *Bellumconda. 1788*.
Pen-and-ink and wash; 3½ by 15 ins.

MacKenzie Collection

- 845 (115) W. view of Bellamkonda Fort (Madras). 1788.
Inscribed on front in ink: *Western Aspect of Bellumconda in the Guntoor Circar. 1788. Geology.*
Water-colour; 11 by 15 ins.
- 846 (116) W. view of Bellamkonda Fort (Madras). 1788.
Inscribed on front in ink: *Western aspect of Bellumconda in the Guntoor Circar. 1788.*
Water-colour; 12 by 19 ins.
- 847 (117) Manikarnika Ghat, Benares (U.P.).
Inscribed on front in ink: *Munakana Ghat at Benares.*
Pencil; 9 by 12 ins.
- 848 (118) Plan of the Stupa, Amaravati (Madras). June 1817.
Inscribed on front in ink: *Plan Descriptive of the Present State of the Mound of Depaldenna at Amravutty Shewing what has been cleared out and what still remains to be removed. Laid down from actual Measurements. June 1817. The Yellow Color denote stones that are entirely destroyed. The White shew the place of stones that have been removed & are now missing; with measurements.*
Water-colour; 19 by 26 ins.
- 849 (119) View of Palini near Darapuram (Madras). January 1784.
Inscribed on front in ink: *View of Pallynee or Pynee, a Hill Pagoda of note in the Country of Daraporam with a distant view of the Southern Mountains. Jany 1784; ditto in ink and: From J. Young (?).*
Wash; $4\frac{1}{2}$ by $10\frac{1}{4}$ ins.
- 850 (120) View of the Shirawati river, Garsoppa (Bombay). April 1806.
Inscribed on front in ink: *View of the Shirawatty River at Gairsoppa. April 1806.*
Wash; 10 by $15\frac{1}{2}$ ins.
- 851 (121) View in Tinnevelly district (Madras). 1784.
Inscribed on front in ink: *View in the Tinevelly Country 1784 by J. Young (?).*
Wash; $5\frac{1}{2}$ by $6\frac{1}{4}$ ins.
- 852 (122) E. view of Cotta-cotta Fort.
Inscribed on front in ink: *East View of Cottah-cottah.*
Pen-and-ink; $3\frac{3}{4}$ by $10\frac{1}{4}$ ins.
- 853 (123) W. view of Cotta-cotta Fort.
Inscribed on front in ink: *West view of Cottah-cottah.*
Pen-and-ink; $4\frac{1}{2}$ by $10\frac{3}{4}$ ins.

British Drawings in the India Office Library

854 (124) W. view of Cotta-cotta Fort.

Inscribed on front in ink: *West View of Cotta-cotta.*

Pen-and-ink; 6 by 10 ins.

855 (125) A shrine to Durga, surrounded by Ganesh, Kartik and Lakshmi.

Inscribed on back in ink: *The Image of Doorgah etc. J.C.M. (?)*

Gouache; 16 by 18 ins.

538; 539

2 drawings of Java by MacKenzie which belonged to Horsfield and were in his portfolio WD 526, Merapi section (p. 447).

Presented by Thomas Horsfield, 1820.

538 Crater of Mount Merapi (Central Java). 1812.

Inscribed on front in ink: *McKenzie 1812*; in pencil: *Sketch of the Crater of Merappie as it appears from the summit of the Precipice.*

Water-colour; $7\frac{1}{2}$ by $10\frac{1}{2}$ ins.

539 Crater of Mount Merapi (Central Java); five Europeans with five Javanese regard the scene. 17 July 1812.

Inscribed on front in ink: *View of the Crater of Mar Appi as seen from the Summit of the North Precipice. 17th July, 1812. C.McK.*

Water-colour; $10\frac{3}{4}$ by $18\frac{1}{2}$ ins.

856; 1328–1330; 1475; 2618–2625

13 miscellaneous drawings found loose amongst MacKenzie's papers.

856 Plan of Colonel MacKenzie's Garden House, Madras, showing ground floor and upper story. 1817.

Inscribed on front in ink: *Plan of Col. Mackenzie's Garden House at Madras 1817. Upper Story. Lower or Ground Story.*

Pencil; 10 by $7\frac{1}{2}$ ins.

1328 Terracotta horses and deities, Ulandupat (Madras). c. 1802.

Inscribed on front in pencil: *at Oolandoopat. Coast of Coromandel*; on back in ink: *Images at Oolandupet on the Coast of Coromandel.*

1801 water-mark.

Pencil; 10 by $15\frac{1}{2}$ ins.

MacKenzie Collection

- 1329 Façade of Lomas Rishi Cave, Gaya (Bihar). c. 1814.
Inscribed on back in ink: *Drawing of a Cave near Gya.*
Pen-and-ink; $19\frac{1}{4}$ by 12 ins.
- 1330 Carved decoration from the Qutb Minar, Delhi, and from Hindu ruins nearby.
c. 1820.
Inscribed on front in ink: *Mussulman—from the Minar, Hindu from the ruins near the Kootub.*
Pencil; $10\frac{3}{4}$ by $14\frac{3}{4}$ ins.
- 1475 Sketch map of Amaravati Stupa (Madras). 27 September 1816.
Inscribed with notes.
Pen-and-ink; 6 by 11 ins.
- 2618 Throne, Vijayanagar (Madras). 1810.
Inscribed on front in ink: *The Takht or Throne on which The Rayal received the Compliments of His Nobility on the Annual Festival. N.B. This is an Exact Elevation of it in its present condition. Date 1810; on back in ink: No. 1. Public Throne of Beejanagur Kings.*
Water-colour; $26\frac{1}{2}$ by $38\frac{1}{2}$ ins.
- 2619 Elephant Stables, Vijayanagar (Madras).
Inscribed on front in ink: *Front Elevation of the Elephant Stables at Alputtun or the Ruins of the City of Beejanagur; on back in ink: No. 2. Elephants' Stables at Beejanagur.*
Pen-and-ink and wash; 24 by $38\frac{1}{2}$ ins.
- 2620 Panorama of the city of Gaya (Bihar).
Inscribed on back in ink: *No. 3. Old & new Town of Gya.*
Water-colour; $18\frac{1}{4}$ by 50 ins.
- 2621 Copy of a drawing by Ceylonese priests at Weligama (Ceylon).
Inscribed on front in ink: *Boodhoo recumbent on a snake copied from a Drawing of the Cingalese Priests at Villigaam March 1797; on back in ink: No. 4. Boodhoo.*
Pen-and-ink; 24 by 21 ins.
- 2622 Sculpture of Nandi (Madras).
Inscribed on back in ink: *No. 5. Choultry.*
Water-colour; 22 by 20 ins.
- 2623 Elevation of building and details of sculpture, probably from Halebid (Mysore).
Inscribed on back in ink: *No. 6.*
Pen-and-ink and wash; $45\frac{1}{2}$ by 18 ins.

British Drawings in the India Office Library

- 2624 Sculpture of the descent of the Ganges, Mamallapuram (Madras).
Inscribed on front in ink: *Ancient Sculptures on the Rocks at Mavelliporum*; on
back in ink: *No. 7. Mavellepoorum*.
Pen-and-ink: 14½ by 36½ ins.
- 2625 View of the raths, Mamallapuram (Madras). 23 July 1816.
Inscribed on front in ink: *SW view of the Southern Raddams at Mavellepore. July
23rd 1816*; on back in ink: *No. 8. Drawings of Mavellipoorum*.
Water-colour; 20 by 28 ins.

2626–2663

38 miscellaneous plans and maps listed in Wilson, 580. Numbered 1–39. No. 35 in
Wilson's list, a map of Delhi, is missing.

The majority of the maps and plans were made during MacKenzie's surveys in S. India;
2626–2640 in Mysore, 2641–2651 in the Ceded Districts, and 2652–2656 in the Northern
Circars. 2657–2663 are miscellaneous drawings from other sources.

Pen-and-ink and water-colour.

- 2626 (1) Plan of the Fort, Mysore. October 1806.

Drawn by Benjamin Swain Ward.

34 by 30 ins.

- 2627 (2) Plan and elevation of the Fort, Mysore, October 1806.

Drawn by Benjamin Swain Ward.

28½ by 21½ ins.

- 2628 (3) Plan of Seringapatam (Mysore).

48 by 40 ins.

- 2629 (4) Plan of the Fort, Pettah, and environs of Sira (Mysore). November 1801.

38 by 42 ins.

- 2630 (5) Plan of the remains of the ancient city of Dwarasamudra, Halebid (Mysore).

2 July 1806.

38 by 29 ins.

- 2631 (6) Plan of the remains of the ancient city of Sivasumudram and the Cauvery
Falls (Mysore).

27½ by 20½ ins.

- 2632 (7) Plan of the Fort and Pettah, Davaroydrug (Mysore). July 1803.

22 by 16 ins.

MacKenzie Collection

- 2633 (8) Plan of the Fort and Pettah, Bangalore (Mysore). 1806.
42 by $35\frac{1}{2}$ ins.
- 2634 (9) Plan of the Fort, Chitaldrug (Mysore). June 1800.
 $25\frac{1}{2}$ by $37\frac{1}{2}$ ins.
- 2635 (10) Plan of the environs of Bednore (Mysore). May 1807.
 $32\frac{1}{2}$ by $40\frac{1}{2}$ ins.
- 2636 (11) Plan of the Fort and Pettah, Anantapur (Madras). December 1806.
21 by 30 ins.
- 2637 (12) Plan of Honnali and the ferry across the Tungabhadra River (Mysore).
26 July 1800.
 $16\frac{1}{2}$ by $25\frac{1}{2}$ ins.
- 2638 (13) Plan of the Fort, Adjampur, Bednore (Mysore). October 1805.
 $19\frac{1}{2}$ by $23\frac{1}{2}$ ins.
- 2639 (14) Plan of the Fort and Pettah, Shikarpur, Shimoga district (Mysore), and its
environs. January 1806.
 $30\frac{1}{2}$ by 46 ins.
- 2640 (15) Plan of the Fort and Pettah, Shimoga (Mysore), and its environs. July 1805.
 $28\frac{1}{2}$ by 31 ins.
- 2641 (16) Plan of the Fort and Pettah, Gurramkonda (Madras), and its environs. July
1810.
46 by 38 ins.
- 2642 (17) Plan of the Fort and Pettah, Gooty (Madras). August 1809.
 $28\frac{1}{2}$ by $41\frac{1}{2}$ ins.
- 2643 (18) Plan of the Fort, Gandikotta (Madras), with the adjacent river. June 1811.
23 by $41\frac{1}{2}$ ins.
- 2644 (19) Plan of the Fort and Town, Adwanny (Madras). September 1809.
23 by $18\frac{1}{2}$ ins.
- 2645 (20) Plan of the Raja's Palace on the hill, Rayadrug (Madras). April 1809.
 $20\frac{1}{2}$ by $28\frac{1}{2}$ ins.
- 2646 (21) Plan of Vijayanagar (Madras).
36 by 48 ins.
- 2647 (22) Plan of Poospagerry (Madras).
 $29\frac{1}{2}$ by 22 ins.

British Drawings in the India Office Library

- 2648 (23) Plan of the Fort and Pettah, Rachouty (Madras), with its environs. August 1800.
19 by $18\frac{1}{4}$ ins.
- 2649 (24) Plan of Adoni (Madras).
 $23\frac{1}{2}$ by 19 ins.
- 2650 (25) Plan of the ruins of Vijayanagar (Madras).
 $29\frac{1}{2}$ by 22 ins.
- 2651 (26) Plan of ancient remains at Vijayanagar (Madras). January 1801.
Inscribed on front in ink: *Plan of a Singular Structure remaining at Beejanaggur where it is said the Rayeels used to Entertain the Great Lords of the Empire on a Certain Annual Festival.*
 $8\frac{1}{2}$ by 27 ins.
- 2652 (27) Plan of Amaravati (Madras). June 1817.
Inscribed on front in ink: *A Plan of Amrawutty & of the Ancient Capital of Durnacotta delineating the exact features of the Adjacent City as well as its Antiquities & other remarkable Buildings laid down from actual measurements & corroborated by a Series of Triangles extended for that purpose. June 1817 by Henry Hamilton.*
21 by 33 ins.
- 2653 (28) Plan of a series of triangles extended during the survey of Durnacotta and Amaravati (Madras). June 1817.
 $14\frac{3}{4}$ by 21 ins.
- 2654 (29) Plan of the town and environs of Aukerpalli (Madras). May 1816.
Drawn by Thomas Anderson.
22 by 17 ins.
- 2655 (30) Survey of east side of Kondapalli Circar (Madras). 31 July 1816.
Drawn by H. Hamilton.
14 by $9\frac{1}{2}$ ins.
- 2656 (31) Plan of a series of triangles extended during the survey of Guntur district (Madras).
 $11\frac{1}{4}$ by 18 ins.
- 2657 (32) View of the Gurjaut Hills taken from the Fort, Cuttack (Orissa). 1818.
Drawn by Ensign Buxton, Bengal Engineers.
 $21\frac{1}{2}$ by $33\frac{1}{2}$ ins.
- 2658 (33) Plan of Gulbarga (Hyderabad).
 $32\frac{1}{2}$ by 31 ins.

MacKenzie Collection

2659 (34) Plan of the Cantonments, Mathura (U.P.).

Drawn by Richard Sukell.

12½ by 17½ ins.

2660 (36) Plan of the Fort, Satara (Bombay). 1813.

Copy of a plan by Ensign John Macleod (Bombay Engineers 1812–23).

8¼ by 10 ins.

2661 (37) Fragment of map of Chittagong (Bengal).

12 by 18 ins.

2662 (38) Map of Lewis (Scotland).

Inscribed on front in ink: *Map of the Long Isle comprehending Lewes with its Parishes & Islands. N. B. Harris was the native place of Col. C. Mackenzie.*

29 by 23½ ins.

2663 (39) Plan of Mamallapuram (Madras).

37½ by 28 ins.

2664–2669

6 plans of forts and passes on the W. border of Bihar. c. 1813.

Inscribed on front of folder in ink: *Plans of Forts & Passes on the South West Frontier of Bengal. Copied from the Original by Lieut. Robt. Smith of the Engineers* (see pp. 317–23). Pen-and-ink and water-colour.

2664 No. 1. Pooshtoo Pass.

2665 No. 2. Hurriorpoor Pass.

2666 No. 3. Sohagee Pass.

2667 Nos. 4–7. 4 plans of Mow, Sahypoor, Ontary and Goorha.

2668 Nos. 8–10. Palamow Fort, Agowry Fort, Ancient Hindoo Temples at Marra in Singrowla.

2669 No. 11. Rotasgur Fort.

2670–2732

63 miscellaneous maps, chiefly of S. India, made at various times during MacKenzie's service. Not specifically listed in Wilson or in Library's list of the MacKenzie Collection (MSS. Eur. D. 562. 3).

Pencil, pen-and-ink, wash and water-colour.

British Drawings in the India Office Library

- 2670 Map of the Orissa coast showing the Jagannath and Konarak temples.
15½ by 19½ ins.
- 2671 Duplicate of WD 2670.
16 by 20 ins.
- 2672 Map of the Chilka Lake, Orissa. 1820. (Duplicate of WD 694.)
10 by 16 ins.
- 2673–2676 A folder containing 4 maps of the Guntur Campaign, apparently made by Indian draftsmen; with vernacular inscriptions. August 1788.
16¼ by 12½ ins.
- 2677 Plan of the *Encampment of the Division of the Southern Army commanded by Coll. Forbes, before Darapuram, March 1784.*
7¾ by 12¾ ins.
- 2678 Plan of fort, Cundacore. 12 September 1787.
15 by 10 ins.
- 2679 *Plan of the Attack on Coll. Floyd's Detachments at Sattimunglum & from Betul to Shevoor 1790.*
22½ by 18½ ins.
- 2680 Map of Cranganor and Onore.
15½ by 10 ins.
- 2681 Map of Kuttalam (Madras).
15½ by 10 ins.
- 2682 Map of Palamcottah and Tinnevelly (Madras).
15½ by 10 ins.
- 2683 Map of Pinnakoil and Tuticorin.
15½ by 10 ins.
- 2684 Map of Gingerah (Donda Rajapore) and elevation of fort.
15½ by 10 ins.
- 2685 Map of Conserah Island and plan of Gingerah Fort.
15½ by 10 ins.
- 2686 Map of Papanasam (Madras).
15½ by 12 ins.
- 2687–2689 3 Maps of unidentified forts.
19¼ by 12 ins.

MacKenzie Collection

- 2690 Map of Darapuram.
19 $\frac{1}{4}$ by 12 ins.
- 2691 Map of Darapuram.
14 by 9 $\frac{1}{2}$ ins.
- 2692 Map of Goomerapoondy.
19 $\frac{1}{4}$ by 12 ins.
- 2693, 2694 Maps of Bezwada (Madras) on different scales.
19 $\frac{1}{4}$ by 12 ins.
- 2695 Map of Bezwada (Madras).
15 by 11 ins.
- 2696 Map of Porto Novo (Madras) by John Mustie.
21 $\frac{1}{2}$ by 15 ins.
- 2697 Map of Porto Novo (Madras) on a larger scale by John Mustie.
19 by 11 $\frac{3}{4}$ ins.
- 2698 Map of Connoor and Corembet by John Mustie.
19 by 11 ins.
- 2699 Map of Trinomallee (near Srivilliputtur, Madras) by J. Malcolm.
19 by 23 $\frac{1}{2}$ ins.
- 2700 Map of Gingee (Madras).
18 $\frac{1}{2}$ by 23 $\frac{1}{2}$ ins.
- 2701 Map of Conjeeveram (Madras) by John Gould. 23 April 1816.
19 by 23 ins.
- 2702 Sketch plan of the attack on Seringapatam (Mysore). 1791.
7 $\frac{1}{2}$ by 13 ins.
- 2703 Rough sketch map of Kondavid (Madras). 9 October 1796.
23 by 19 ins.
- 2704 Sketch plan of the Fort and Pettah, Asirgarh (Central Provinces), with the attacks of April 1819.
14 by 20 $\frac{1}{2}$ ins.
- 2705 Map of Sautgarh (Mysore) by M. Burke.
9 $\frac{1}{2}$ by 16 ins.
- 2706 *Sketch of the Rock & Fortifications of Chandergherry.*
19 by 12 ins.

British Drawings in the India Office Library

- 2707 Plan of the fortifications, Kondapalli (Madras).
10½ by 12 ins.
- 2708 Plan of Dindigul (Madras).
13 by 15½ ins.
- 2709 Plan of the embankment of the great tank, Cumbum (Madras) 1792.
10¼ by 13 ins.
- 2710 Plan of the defence of Calya.
8½ by 8½ ins.
- 2711 Plan of Carrore Fort.
11½ by 12½ ins.
- 2712 Plan of Timerucotta.
14 by 19½ ins.
- 2713 Map of area around Madras.
35 by 47 ins.
- 2714 Map of area around Madras.
25 by 34 ins.
- 2715–2728 14 unidentified plans and maps.
- 2729 Plan for barracks at Vellore (Madras).
15 by 20¼ ins.
- 2730 Plan and elevation of Bombproofs proposed for Store Rooms at Ganjam.
13 by 20¼ ins.
- 2731 Profile of coast of Saugor Roads (Bengal).
17 August 1793.
10 by 15¼ ins.
- 2732 Unfinished profile of coast.
11 by 15 ins.

2733–2766

34 profiles of coast, maps and plans made during the Java campaign 1811–12; also copies of maps made in 1816. Not specifically listed by Wilson or Library's list of the MacKenzie Collection (*MSS. Eur. D. 562. 3*).
Pen-and-ink and water-colour.

MacKenzie Collection

- 2733 Coast profiles, Nicobar Islands. 8 May 1811.
On back, Acheen Head and Island.
11 by 15 ins.
- 2734 Coast profile, Nicobar Islands.
On back, Pullicet Hills.
11 by 15 ins.
- 2735 Profile of Acheen Head and Island. 9 May 1811.
11 by 15 ins.
- 2736 Profile of Enganno or Deceit Island.
17 by 11 ins.
- 2737 Profile of Pulo Peira.
On back, Sumatra and Acheen Head.
15 by 11 ins.
- 2738 Profile of Japara Hills (Java). 2 October 1811.
19½ by 15¼ ins.
- 2739 Profile of Bali (Java). 28 February 1812.
10 by 15 ins.
- 2740–2744 5 maps made during a survey of the road from Semarang to Cheribon (Java).
19 by 12 ins.
- 2745 Plan of Semarang (Java).
12 by 16½ ins.
- 2746 Plan of Semarang (Java).
12 by 19 ins.
- 2747 Map of N. Java coast showing Semarang, Japara, etc.
13½ by 18½ ins.
- 2748 Engraving of plan of the assault at Cornelis (Java). 26 August 1811.
35 by 13 ins.
- 2749–2766 18 copies of plans of forts in Java made by the draftsman, John Gould.
June 1816.
17 by 11½ ins.
Plans of Japara and Cheribon forts (Java), with duplicate.
Plans of Onorang and Klaten (Java), with duplicate.
Plans of forts at Surakarta, Jogjakarta and Malang (Java), with duplicate.

British Drawings in the India Office Library

Plans of forts at Sumenep (Madura) and Lubok (Java), with duplicate.
Plan of fort at Pasuruan, with duplicate.
Plans of forts at Tegal and Rembang (Java), with duplicate.
Plans of forts at Paccalongang and Banjuwangi (Java), with duplicate.
Plans of Bojolali and Salatiga fort (Java), with duplicate.
Plans of forts at Ponorogo and Joana (Java), with duplicate.

1061/1-92 ff. 'Book 9'.

85 sheets of drawings (92 folios) of the site and sculptures at Amaravati (Madras) and two notes, 1816-20.

Besides maps and plans of the site, the drawings record rail-pillars, cross-bars, copings, drum-slabs and friezes, pilasters dividing drum-slabs, dome slabs and miscellaneous fragments.

Inscribed on original cover in ink: *No. 9. Antiquities at Amrawutty 1816-1817*; in red ink: *Book 9*.

f. 1: incomplete list of contents in pencil.

f. 2 inscribed: *Originals. This volume contains Eighty Two Drawings. Eighty Six Drawings*; in red ink: *C.McK. Book 9*.

f. 3 inscribed: *India Antiqua Illustrata or an Essay to Illustrate The Ancient History, Inscriptions & Religion of India by Drawings of Remarkable Sculptures, Inscriptions, Buildings, Coins & other existing Remains of Antiquity. This volume contains Eighty Two Drawings (with 1 Inscript. Dupl: 2 maps Do and 3 leaves Memoranda etc loose) (Total Eighty Six Numbers)*.

Drawings inscribed with dates and sometimes with comments. In most cases no identifying descriptions.

Drawings made by MacKenzie's assistants and draftsmen: T. Anderson, C. Barnett, M. Burke, J. Gould, H. Hamilton, J. Mustie, J. Newman, W. Sydenham, Najibullah, Pyari Lal, and Sheikh Abdullah.

Volume 9 in Wilson's catalogue, p. 581.

'Book 9' in Library's handlist, MSS. Eur. D. 562. 3.

Pen-and-ink, wash, and water-colour; size of volume 18½ by 11½ ins.

f. 22 (17), inscribed: *H.H. 23rd Sept 1816*, is reproduced at *Plate 115*.

NOTE: MacKenzie first visited Amaravati in 1797 and later published an extract from his journal describing the visit (see 'Account of the Jains', *Asiatick Researches*, ix, 1807, 272-78; also engravings from drawings by the draftsman W. Sydenham). He returned in March 1816. Although he himself had to leave in August, he left his draftsmen working there until August 1819. Fair-copying continued until 1820. In 1823 an article by him was published posthumously: C. MacKenzie, 'Ruins of Amravutty, Depauldina and Durnacotta', *The Asiatic Journal*, xv, Jan.-June 1823, 464-78. For further notes on

MacKenzie Collection

Amaravati by MacKenzie see WD 806 and 848 (pp. 515, 519). A list of the drawings was published in 1881: A. W. Franks (preface), *List of drawings from the Amaravati Tope, Southern India, made for Colonel C. MacKenzie* (London, 1881). MacKenzie's drawings were used by J. Fergusson, *Tree and Serpent Worship* (London, 2nd edition 1873), plates xlvi, xlvii, lxxxiii–lxxxvi, xcvi; by R. Sewell, *Report on the Amaravati Tope, and excavations on its site in 1877* (London, 1880), plates i, iv, and by J. Burgess, *The Buddhist Stupas of Amaravati and Jaggayyapeta in the Krishna District, Madras Presidency, surveyed in 1882. Archaeological Survey of South India New Imperial Series VI* (London, 1887), plates 3, 15, 16, 32–39, 50.

18 pieces of sculpture now in the British Museum were recorded by MacKenzie's draftsmen (see D. Barrett, *Sculptures from Amaravati in the British Museum* (London, 1954)).

1062/1–46 ff. 'Book 10'.

32 drawings (46 folios), mainly of architecture and sculpture in the Deccan and S. India. 1793–1806.

Inscribed on original cover in ink: 10. *Original Rough Sketches. Hindoo Sculptures & Antiquities.*

f. 1 inscribed in ink: *This book contains 32 drawings*; in red ink: C.McK.

Drawings inscribed with titles.

Volume 10 in Wilson's catalogue, p. 581.

'Book 10' in Library's handlist, MSS. Eur. D. 562. 3.

Pencil, pen-and-ink, wash, and water-colour; size of volume 14½ by 11 ins.

NOTE: Most of the sketches are by MacKenzie himself. f. 21 appears to have been made by his pundit, Boria, in 1806. 28 of the 32 drawings are original sketches for drawings in WD 1065 (see p. 532).

Nos. 11, 17, 28 and 29 do not appear to have been duplicated elsewhere.

1063/1–57 ff. 'Book 11'.

51 drawings (57 folios) of buildings, sculpture and paintings in the temple and choultry of Tirumala Nayyak at Madura (Madras). c. 1801–05.

Inscribed on original cover: *Sculptures at Madura*; in red ink: *Pagoda & Choultry of Trimul Naig. 51 Drawings.*

f. 1. inscribed in ink: *This Volume contains 51 Drawings*; f. 2: *Sculptures at Madura. 51 Drawings*; f. 3 inscribed in pencil: *Figures of the Hindoo Mythology taken from the Pagoda and Choultries of Madura*; f. 4 inscribed in ink: *Sculptured Figures of the Hindoo Mythology taken from the Pagoda & Choultry of Trimul Naig at Madura.*

Each picture is inscribed with a title in ink and number in red ink. Drawings by a S. Indian, probably a Madura artist.

British Drawings in the India Office Library

Volume 11 in Wilson's catalogue, p. 581

'Book 11' in Library's handlist, MSS. Eur. D. 562. 3.

Pen-and-ink and touches of water-colour; size of volume $14\frac{3}{4}$ by 10 ins.

The drawings are not dated but MacKenzie's pundits were collecting material at Madura c. 1801-05. See MacKenzie Collection, 'General' 4 (Johnston, 48-52).

f. 35 (31) is reproduced at *Plate 114*.

1064/1-185 ff. 'Book 12'.

156 drawings (185 folios) chiefly of architecture and sculpture in S. India. 1803-08.

The drawings are divided into roughly 5 groups: ff. 1-51 specimens of architecture mainly from Kolar, Sravana Belgola, Conjeeveram and Shimoga; ff. 52-68 sculpture at Halebid; ff. 69-94 sculpture at Amratpur; ff. 95-166 'Viracull' and 'Masteecull' stones; ff. 167-185 Jain monuments.

Inscribed on original cover in ink: *No 2 Collection of Original Drawings of Hindoo Sculptures, Images & Ancient Monuments from 1804 to 1807. Vol. II*; in red ink: 12.

Bookplate of Colin MacKenzie.

f. 1 inscribed in ink: *Hindoo Antiquities. A Collection of Drawings of Architecture & Sculpture Civil & Religious Shewing the State & Progress of Design Fancy & Taste Exemplified in Existing Hindoo Monuments Comprehending a Variety of Specimens some of them, previous to the Earliest Mahomedan Irruptions into the South in the 13th Century. Illustrative of Hindoo History, Customs, & Manners, & of the Several Systems of Mythology Vedantic & Jain etc. Collected in different Parts of the South chiefly in the Carnatic Balla-Ghaat from 1803 to 1808. Referred to in Memoirs Journals etc etc.*; in red ink: C McK 12.

f. 2 incomplete list of contents.

Drawings mostly inscribed with descriptions.

Volume 2 in Wilson's catalogue, p. 581.

'Book 12' in Library's handlist, MSS. Eur. D. 562. 3.

Pencil, pen-and-ink, wash, and water-colour; size of volume 15 by 10 ins.

Drawing (36) is missing.

Some drawings are by MacKenzie himself, others by his assistant surveyors and draftsmen, including H. Hamilton and J. Newman.

1065/1-60 ff. 'Book 13'.

56 sheets of drawings (60 folios) mainly of miscellaneous architecture and sculpture in the Deccan and S. India. ff. 31-38 depict ceiling paintings at Anegundi. 1793-1806.

28 drawings are fair copies of sketches in WD 1062.

Inscribed on original cover in ink: *No. 1. Collection of Drawings of Hindoo Sculptures, Images and other Ancient Monuments from 1793 to 1803. Vol. 1*; in red ink: 13 McK.

Bookplate of Colin MacKenzie.

MacKenzie Collection

f. 1 inscribed in ink: *Sketches Drawings & Fac Similes of Sculptures, Inscriptions & other Ancient Monuments illustrative of Hindoo History & Customs taken at different places in the Dekan & in the Peninsula in the Course of Several Journeys, referred to in their Journals from 1793 to 1803. This volume contains 56 Drawings.*

f. 3 Extract from Bryant's *Analysis of Ancient Myth.*

Drawings mostly inscribed with titles.

Volume 1 in Wilson's catalogue, p. 581.

'Book 13' in Library's handlist, MSS. Eur. D. 562. 3.

Pencil, pen-and-ink, wash, and water-colour; size of volume 18½ by 11½ ins. Drawing (52) is missing.

Some drawings are by MacKenzie himself, others by his draftsmen, including C. Ignatio.

The drawings on ff. 54–56 were engraved for C. MacKenzie, 'Account of the Jains', *Asiatick Researches*, ix, 1807, 244–322.

1066/1–43 ff. 'Book 14'.

37 drawings (43 folios), including one duplicate, of sculpture at Jajpur, Puri, Bezwada and Sitanagar made during a journey from Bengal through Orissa to the Coromandel Coast. 1815.

Inscribed on original cover in ink: *No. 8. Journey from Bengal thro' the Woodia & Calinga Dasum to the Coast of Coromandel. 1815*; in red ink: 14.

f. 1 inscribed in ink: *This Volume contains 32 Drawings & Five duplicates*; in red ink: *C McK Book 14.*

Drawings inscribed with titles.

Volume 8 in Wilson's catalogue, p. 581.

'Book 14' in Library's handlist, MSS. Eur. D. 562. 3.

Pen-and-ink and wash; size of volume 19½ by 11½ ins.

Some drawings are by MacKenzie's draftsmen, J. Newman, J. H. Schencks and Pyari Lal.

2880/1–152 ff. 'Book 15'.

78 drawings (152 folios) depicting sculpture chiefly at Bhuvaneswar, Puri and Jajpur in Orissa, March to September 1815, and forming a sequel to 'Book 14'.

Inscribed on cover: *Hindoo Antiquities. Sculptures. Wodia Callinga and Tellinga. 1815.*

f. 1 inscribed in ink: *No. 7. This Volume contains Seventy Eight Drawings*; in red ink: *C McK. No. 15.*

Drawings inscribed with titles, dates and measurements.

Volume 7 in Wilson's catalogue, p. 581.

'Book 15' in Library's handlist, MSS. Eur. D. 562. 3.

British Drawings in the India Office Library

Pen-and-ink and wash; size of volume 11 by 8½ ins.

Drawings are by MacKenzie's draftsmen, J. Gould and J. Mustie.

1067/1-138 ff. 'Book 16'.

77 facsimiles (138 folios) of inscriptions from S. India and drawings of copper-plates to illustrate various S. Indian scripts. 1794-1809.

Bookplate of Colin MacKenzie.

f. 2. inscribed: *A Collection of Original Specimens in Fac Simile of the Ancient Written Characters of India taken from Ancient Sculptured Monuments, Inscriptions, Sassanums, Images etc and Coins still remaining in various Parts of the South of India comprehending the following varieties. Vizt. Poorwud Hulla Canara, Halla Canara, Modern Canara, Marattha, Guzarettee, Wodia, Deva Nagari, Balle Bund. Grandam. Tamul ancient, Tamul modern, Tamul of Mellicllum, Toolava, Telinga Ancient, Telinga Modern.*

ff. 3, 4 unfinished contents sheets.

Each picture is inscribed with a red number and sometimes a description. Drawings by MacKenzie's draftsmen J. Gould, C. Ignatio, J. Newman, and B. Saxton.

Volume 15 of Wilson's catalogue, p. 591.

'Book 16' in Library's handlist, MSS. Eur. D. 562. 3.

Pen-and-ink and wash; size of volume 19 by 12 ins.

1068/1-44 ff. 'Book 17'.

37 drawings (44 folios) of the temples and sculptures at Mamallapuram (Madras), also plans of the site. 1816.

Inscribed on original cover: *Antiquities of Mavellipore or Maha Bali Pooram.*

f. 1 inscribed: *This volume contains 37 drawings; in red ink: C Mc K. Book 17: f. 2 inscribed: No 14. Antiquities of Mavellipore or Maha Bali Puram. This Volume contains Thirty Seven Drawings.*

Some drawings inscribed with descriptions.

Original drawings made in 1816 and copies in 1819 by MacKenzie's assistant surveyors and draftsmen, A. McPherson, J. S. May, J. Gould, J. Dumbleton, J. Mustie, Pyari Lal, Sheikh Abdullah, Najibullah.

Volume 14 in Wilson's catalogue, p. 381.

'Book 17' in Library's handlist, MSS. Eur. D. 562. 3.

Pencil, pen-and-ink, wash and water-colour; size of volume 19½ by 12 ins.

1069/1-88 ff. 'Book 18'.

82 drawings (88 folios) depicting the costume of various castes in Balaghat, Carnatic. 1800-01.

MacKenzie Collection

Inscribed on original cover in ink: *Costume of Balla Ghaut Carnatic. 1800 & 1801.*

f. 1. Inscribed in red ink: *McKenzie Collection. Book 18*; in black ink: *Costume of Balla Ghaut Carnatic 1800 & 1801. This book contains Eighty Two Drawings.*

*Inventas aut qui vitam excoluere per artis
Quique sui memores alios fecere merendo
Nulli certa domus, lucos habitamus opaces
Riparumque toros & prata rorantia vivis
Incolumus.*

f. 2. Unfinished poem.

Drawings inscribed with titles and dates.

Volume 3 in Wilson's catalogue, p. 581.

'Book 18' in Library's handlist, MSS. Eur. D. 562. 3.

Pencil and water-colour; size of volume, 20 by 14 ins.

These drawings all appear to be by an Indian draftsman attempting to draw in the British style.

Balaghat is the name given by Muslims to the upland districts in the Carnatic (Deccan) conquered by them from Vijayanagar.

f. 4 (1) *A Jain at Conjeveram. 16th March 1800.*

f. 5 (2) *A Carnatic Peon (Chuckler Caste) employed as a Watchman or Guard at the Hill Fort of Saatghurr. March 1800.*

f. 6 (3) *A Milk Woman of the Coorma Caste at the Peddanaikdroog Pass. March 1800.*

f. 7 (4) *A Canara Shamboag or Village Accountant at Battamunglum. March 1800.*

f. 8 (5) *A Peon of the Palle Caste. One of the Watchmen of the Peddanaikdroog Pass. April 1800.*

f. 9 (6) *A Rajapoot Byraggy.*

f. 10 (7) *A Dassry. Golla Caste.*

f. 11 (8) *A Jungum. Buljawar Caste.*

f. 12 (9) *A Bramin. April 1800.*

f. 13 (10) *A Byraggy.*

f. 14 (11) *Goroqdundah.*

f. 15 (12) *A Tellinga Bramin at Chattrum. April 1800.*

f. 16 (13) *A Canara Bramin Woman. April 1800.*

f. 17 (14) *Iveracandapan Baljipoadoo Fulunga.*

f. 18 (15) *A Committee or Banyan at Madavaram. April 1800.*

f. 19 (16) *A man of the Odawar Caste at Outoor. April 1800.*

f. 20 (17) *A lingam Buljawar at Moota Nelloor. April 1800.*

f. 21 (18) *A Canara-Rheddy at Kistnarajapore. 1800.*

f. 22 (19) *Tellinga Buljawar at Moota Nelloor.*

f. 23 (20) *A Buljawar Jungum at Kistnarajapoor. April 1800.*

British Drawings in the India Office Library

- f. 24 (21) *A Jain at Toomcoor. May 1800.*
- f. 25 (22) *A Jain at Toomcoor. May 1800.*
- f. 26 (23) *A Jain at Toomcoor. May 1800.*
- f. 27 (24) *Boya or Badar Peons at Chittel-Droog. June 1800. Also Latin verse quotation.*
- f. 28 (25) *A Boya Peon at Chittel droog. June 1800.*
- f. 29 (26) *A Boya Peon at Chittel droog. June 1800.*
- f. 30 (27) *A Boya Peon at Chittel droog. June 1800. Also verse quotation.*
- f. 31 (28) *A Boya or Badar Peon. Equipped with Flag and Rocket. Chittel droog. June 1800.*
- f. 32 (29) *Jhattees preparing to Exercise, Chittel droog. June 1800.*
- f. 33 (30) *Jhattees Wrestling, Chittel droog. June 1800. Also Latin quotation with translation by Dryden.*
- f. 35 (31) *Braminee Women at the Toombudra River at Hurryhurr. July 1800. Also verse quotation.*
- f. 36 (32) *The Mardoo-Gooroo returning from Ablution in the Toombodra, near Hurryhurr. July 9th 1800. Also verse quotation.*
- f. 37 (33) *Probably Brahmin women by the Tungabhadra River.*
- f. 38 (34) *Brahminees Washing and Carrying water from the Toombodra, Hurryhurr. July 5th 1800.*
- f. 39 (35) *A Canara Dancing Woman, Honelly. July 1800.*
- f. 40 (36) *A Canara Dancing Woman, Honelly. July 1800.*
- f. 41 (37) *Visit from Servuttum Row, a Mharatta Bramin Amuldar of Honelly. July 25th 1800.*
- f. 42 (38) *A Canara Woman, a Vender of Vegetables, Honelly. July 25th 1800.*
- f. 43 (39) *A Mharatta Woman, Honelly. July 26th 1800.*
- f. 44 (40) *A Canara Bramin at Honelly. July 1800.*
- f. 45 (41) *Punchemma salla. A Head Coonbee or Ryut, Honelly. July 24th.*
- f. 46 (42) *Hoonda or Cooroombee at Honelly. July 25th 1800.*
- f. 47 (43) *A Mharatta Taylor at Honelly. July 26 1800.*
- f. 48 (44) *The Mysore Posts Boya or Badar Caste, Arakeira. July 27th 1800.*
- f. 49 (45) *A Dassary. July 30th 1800.*
- f. 50 (46) *The Mardoo Gooroo performing Ceremonies of Devotion at the Toombodra, Hurryhurr. July 1800.*
- f. 51 (47) *The Mardu Guru returning from ablutions in the Tungabhadra River. Duplicate of 32.*
- f. 52 (48) *Bramins at their Ablutions in the Toombodra near Hurryhurr. July 18th 1800.*
- f. 53 (49) *Comitee or Banian. Madaveram. Baljawar caste; Canara Brahman.*
- f. 54 (50) *Cattle and Basket Boats crossing the Toombodra. August 1800. Also verse quotation.*
- f. 56 (51) *Andarastee, Hurihura. 30 July.*
- f. 57 (52) *A Man of the Palli Caste. Also verse quotation.*

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- f. 58 (53) *Combareia. Kshatri Caste. Haryhara. Aug 26 1800.*
- f. 59 (54) *A Silk Weaver, Cattree Caste, Hurryhur. August 1800.*
- f. 60 (55) *Callaroo Caste, Chatwaddi, Angee. Octr 15 1800.*
- f. 61 (56) *A Hindoo Bard or A Batt-Rachawar, Chattree Caste, Cancoupe. 24th October 1800.*
- f. 62 (57) *Doombur Cally Caste at Cancoupa. Novr 2nd 1800.*
- f. 63 (58) *Doombur Cally Caste at Cancoupa. Novr 2nd 1800.*
- f. 64 (59) *A Boya of rank, a relation of the Chitteldroog Family at Murcullmurroo. November 27 1800.*
- f. 65 (60) *A Groupe of Young Braminee Girls performing the Dance Collata on the Annual Festival of Ghouree drawn from the life at Cancoupa. November 1800. Also description of festival and stick-dance.*
- f. 66 (61) *Fortune Tellers by Palmistry, Cattree Caste, Cancoupa. Novr 14th 1800.*
- f. 67 (62) *A Family of Travelling Basketmakers, Coorsavaar Caste, Cancoupa. November 1800.*
- f. 69 (63) *Exhibition of a Sett of Doombur Travelling Players at Cancoupa. November 1800.*
- f. 71 (64) *Visit from the Rajah of Goodicotta at Devasamodrum.*
- f. 72 (65) *Johshee or Kalender-Bramin or Astrologer predicting Fortune by Inspection of the Hand at Cancoupa. November 17 1800. Also verse quotation.*
- f. 73 (66) *A Camel Harcarra dismounted at Goodicotta. November 25th 1800.*
- f. 74 (67) *A Camel Harcarra, mounted, at Goodicotta. November 25th 1800.*
- f. 75 (68) *The Nara-puttee-wār or Rajah of Anagoondy, the lineal Representative of the Ancient Rayeels of Beejnagur. Jany 1801. Timmana, the Present Raja, paid me a visit on the 1st day attended by his two Grandchildren 'the blood of Rama raylike' (?) as he emphatically called them.*
- f. 76 (69) *A Painter at Anagoondy. January 1801.*
- f. 77 (70) *A Family employed in their Domestic Occupations at Darojee near Alputtun. January 1801.*
- f. 78 (71) *Melon Gardeners originally from Aurungabad at Moka. March 30, 1801.*
- f. 79 (72) *A Physician: Viadiar Can: Bramin Caste. Tulluck. April 29th 1801.*
- f. 80 (73) *A Country Barber (Namda Can.) exercising his profession near the Gate of a Town, Chitteldroog. November 1801.*
- f. 81 (74) *Characters in the Hindoo Drama represented by a Company of Bhagavutloo or Comedians at Hurryhurr. September 1800. Visva mitra moonee or Rooshee.*
- f. 82 (75) *Hindoo Drama. Seeta-davee. The Wife of Rama Swammy. Dassarada Maharaja, King of Ayodhya. The father of Rama Swamy. Cumsalia-davee. The Mother of Rama-Swammy.*
- f. 83 (76) *Hindoo Drama. Characters in a Play founded on the History of Rama Swamy represented by a Company of Bhagawutloo or Comedians at Hurryhurr, 1800.*

British Drawings in the India Office Library

Letchman. Tottakey. One of the Evil Genii or Ratchasee that disturbed the Sacrifices of the Moonees put to flight by the Two Brothers. Rama.

- f. 84 (77) *Hindoo Drama. The King of Ayodhya with his Wives performing the Pootra Camastee Sacrifice as represented at Hurryhurr, 1800.*
- f. 85 (78) *Characters assumed by the Mussulmen Seapoys during the Festival of Hussein Hassein. Chittel-Droog June 1800. Seedy. Jalallee. Madaree-Fakier.*
- f. 86 (79) *Characters assumed by the Mussulmen Seapoys during the Festival of Hussain Hassain, Chittel-Droog. June 1800. Maajoon. Malang. Jalallee. Can-baie.*
- f. 87 (80) *A Buljawar Merchant by a Brahman at Conjee.*
- f. 87^v (81) *Unfinished sketch.*
- f. 88 (82) *Ned Forbes (?) Unfinished sketch of European with two servants and hookah.*

953/1-105 ff. 'Book 19'.

116 drawings (105 folios) made under the supervision of MacKenzie; ff. 1-74 depict 'antiquities' and ff. 75-105 costume, customs, life and scenes in Java. 1811-13.

f. 1 inscribed in ink: *Antiquities & Costume of Java. 1812-3. This volume contains 116 Drawings*; in red ink: *C.McK. Book 19.*

Number 6 in Wilson's catalogue, p. 581.

'Book 19' in Library's handlist, MSS. Eur. D. 562. 3.

Pencil, pen-and-ink, wash, and water-colour; size of volume 20 by 12 ins.

Most of the sketches in this volume were made by MacKenzie or by his draftsmen on the spot in Java, but a few were worked up at a later date. For the drawings of 'antiquities', see WD 954 below. Some of the scenes and figures depicted in the second part of the volume are described in the MacKenzie Collection 'Private' 14 (Blagden, no. 14, 94-99).

BIBLIOGRAPHY: Mildred Archer, 'Archaeology and the British interlude in Java', *Geographical Magazine*, February 1958, 460-72, reproducing WD 953, ff. 26^v (26), 39 (39), and WD 954, f. 56 (44).

- f. 1^v (1) *Three stone images in the village of Batu Tulis near Buitenzorg (W. Java). 13 November 1811.*
Inscribed on front in ink: Ancient Sculptures at Baletan Toolis near Buitenzorg, elsewhere spelt Batoe Tolies. Nov 13th, 1811.
See WD 900 and 954 (1).
- f. 2 (2) *Stone images at Artjadomas, S.E. of Buitenzorg (W. Java). April 1813.*
Inscribed on front in ink: The Principal Ancient Figures in Stone at Artjadomas near Ponde reddee. April 1813.
See WD 954 (2)

MacKenzie Collection

- f. 3 (3) Further stone images at Artjadomas, S.E. of Buitenzorg (W. Java). Also plan of site.
Inscribed on front in ink: *Figures in front of the Principal ones at Artjadomas.*
See WD 954 (3).
- f. 4 (3) Three further stones and stone images at Artjadomas, S.E. of Buitenzorg (W. Java).
See WD 954 (6) and (7).
- f. 5 (5) Two further figures from Artjadomas, near Buitenzorg (W. Java).
Inscribed on front in ink: *Ancient Figures at above Artjadomas. The King. Booke Raja. On the right of the King.*
See WD 954 (6) and (7).
- f. 7 (6) Two stone images of Dhyani Buddha at the Chinese Temple near Gunung Sari (W. Java). 5 March 1813.
Inscribed on front in ink: *Stone images sculptured in one of the Wings of the Chinese Temple near Goonong Sari. March 5th 1813.*
See WD 954 (8).
- f. 8 (7) Pala stone images of Vishnu and Durga in the Chinese Temple near Gunung Sari (W. Java). 5 March 1813.
Inscribed on front in ink: *Sculptured images in the Chinese Temple at Goonong Sari. 5th March 1813.*
See WD 954 (9).
- f. 9 (8) Three stone images in the Chinese Temple at Gunung Sari (W. Java). 5 March 1813.
Inscribed on front in ink: *5 March 1813.*
See WD 954 (10).
- f. 10 (9) Dhyani Buddha.
See WD 954 (11).
- f. 11 (10) Stone images of Nairrta and Kubera from Singasari (E. Java).
Inscribed on front in ink: *Sculptures in the Chinese Temple. 5 March 1813.*
See WD 954 (12).
- f. 12 (11) Stone Bodhisattva image.
See WD 954 (11).
- f. 13 (12) Stone images of Shiva Guru and Ganesh.
See WD 954 (13).
- f. 14 (13) Granite vase, imported from China, found in the ruins of the castle, Batavia (W. Java).
See WD 954 (4).
- f. 15 (14) Opposite sides of the granite vase, imported from China and found in the ruins of the castle, Batavia (W. Java).
See WD 954 (5).

British Drawings in the India Office Library

- f. 16 (15) Stone image of Manjushri from Chandi Jago (E. Java). 6 January 1813.
Inscribed on front in ink: *Sculptured Stone with Figures & Characters in the Possession of Mr N. Engelhard at Batavia. 6th January 1813.*
See WD 954 (14).
- f. 17 (16) Stone image of Ganesh from Singasari (E. Java). 5 January 1812.
Inscribed on front in pencil: *Samarang. 5 January 1812. Java. Ganeza.*
See WD 954 (15).
- f. 18 (17) Stone image of Durga from Singasari (E. Java) 5 December 1812.
Inscribed on front in ink: *Booka Lora Jungrang. Samarang. Decr 5th 1812. J. Newman del.*
See WD 954 (16).
- f. 19 (18) Stone image of Nandi from Singasari (E. Java). 5 January 1812.
Inscribed on front in ink: *Samarang. 5 Janry 1812. Java.*
See WD 954 (17).
- f. 20 (19) Stone image of Nandishvara from Singasari (E. Java). 5 January 1812.
Inscribed on front in ink: *Sculptured figure in the Possession of Mr Meddencoap at Samarang. 5 Jany 1812.*
See WD 954 (19).
'Meddencoap' is probably a mistake for 'Middelkoop'.
- f. 21 (20) Mahakala from Singasari (E. Java). 8 January 1812.
Inscribed on front in ink: *Sculpture at Samarang. 8 Jany 1812. Java. J. Newman del.*
See WD 954 (20).
- f. 22 (21) Front view of bronze figure of Saraswati. 26 January 1812.
Inscribed on front in ink: *Solo—Jany 1812. Suracarta. 26 January 1812.*
See WD 954 (21) and 936.
- f. 23 (22) Side view of bronze figure of Saraswati. 26 January 1812.
Inscribed on front in ink: *Supposed to be an Image of the goddess of music Saraswati;*
in pencil: *Soracarta 26 Jany 1812.*
See WD 954 (21) and 935.
- f. 24 (23) Stone image of Brahma at Surakarta and of Sun Chariot at Singasari (E. Java). January 1812.
Inscribed on front in ink: *Solo Jany 1812. Image laid on the Pavement of a Court at the House of Mrs Magilles at Soaracarta. This figure has 4 heads and four arms. Chariot drawn by 7 horses & God. Janry 1812.*
See WD 954 (22).
- f. 25 (24) Bronze zodiacal cup. Copy of Horsfield's drawing (MSS. Eur. F. 54 f. 39). 27 January 1812.
Inscribed on front in ink: *Copied from Dr Horsfield. Suracarta. 27 Jany 1812.*
See WD 954 (23).
- f. 26 (25) A dated bronze zodiacal cup.
See WD 954 (24).

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- f. 26^v (26) Stone image of Durga at Prambanan (Central Java). 19 January 1812.
Inscribed on front in ink: *Prambana Sculpture. Lora Jongran. 19 Jany 1812.*
See WD 954 (26).
- f. 27 (27) Stone image of Shiva Guru at Prambanan (Central Java).
Inscribed on front in ink: *Statue of an Ancient Monarch at Prambana.*
See WD 954 (27).
- f. 28 (28) Dhyani Buddha image from Prambanan (Central Java).
Inscribed on front in ink: *Sculptured Naked Statue near the Road side opposite the China Bundar at Prambana supposed to be either of the Jain or Boudh Sect.*
See WD 954 (28).
- f. 29 (29a) Side view of stone temple guardian from Chandi Sewu (Central Java). 19 January 1812.
Inscribed on front in ink: *Gigantic Statue. Two at each of the 4 Avenues leading up to the Grand Central Temple of Chanda Siva near Prambana. 19 Janry 1812.*
See WD 954 (29).
- f. 30 (29b) Front view of stone temple guardian from Chandi Sewu (Central Java). 19 January 1812.
Inscribed on front in ink: *Gigantic Statue—Avenue at Chandi Siva.*
See WD 954 (30).
- f. 31 (30) Dhyani Buddha image from Chandi Sewu (Central Java). 19 January 1812.
Inscribed on front in ink: *Jain Image in one of the Small Temples at Chandi Siva, near Prambana. Jany 19th 1812.*
See WD 954 (31).
- f. 32 (31) Decorated arches and detail of decoration on an altar in Chandi Sewu (Central Java). 19 January 1812.
Inscribed on front in ink: *At Chanda Siva. 19 Jany 1812.*
See WD 954 (32).
- f. 33 (32) Stone carving from Chandi Lumbung (Central Java). 19 January 1812.
Inscribed on front in ink: *Sculpture on a Stone near the North Area of the Temple at Tonongo between Chhandi Siva & Prambana. Jany 19th 1812.*
See WD 954 (33).
- f. 34 (33) A carved stone from Chandi Sewu (Central Java).
Inscribed on front in ink: *Devotees or Sanassees carved on a Stone lying among the Ruins at Chande Seevo near Prambana.*
See WD 954 (34).
- f. 35 (34) Two stone figures probably Boddhisattvas from near Prambanan (Central Java). 20 January 1812.
Inscribed on front in ink: *Ancient Statues near the Road side leading from Prambana to Djocjacarta. Jany 20th. 1812.*
See WD 954 (35).

British Drawings in the India Office Library

- f. 36 (35) Stone temple guardian from Chandi Sewu (Central Java). 20 September 1811.
Inscribed on front in ink: *One of the Gigantic Wardens at the entrance of the avenue to the Temple South of Prambana. 20 Septr. 1811.*
See WD 954 (36).
'South' appears to be a slip for 'north' as Chandi Sewu is north of Prambanan.
- f. 36 (36) A ruined temple, perhaps Sajiwan, near Prambanam (Central Java). 20 January 1812.
Inscribed on front in ink: *West View of the Ruinous Temple at—East of Prambana. January 20th 1812.*
See WD 954 (37).
- f. 37 (37) View of Chandi Sari (Central Java).
See WD 954 (38).
- f. 38 (38) Two stone female figures carved on the temple of Chandi Sari (Central Java).
Inscribed on front in ink: *Specimens of the Figures carved on the Ancient Edifice at Tjandi Sari near Prambana.*
See WD 954 (39).
- f. 39 (39) Reliefs of apes on Chandi Loro-Jonggrang in the Prambanan valley (Central Java).
Inscribed on front in ink: *Wandering of the Apes & Monkies in quest of Sita.*
See WD 954 (40).
- f. 39v (40) Two makaras from the Prambanan valley (Central Java). 19 and 21 January 1812.
Inscribed on front in ink: *19 January, 1812 and 21 January 1812.*
See WD 954 (41).
- f. 40 (41) Stone Bhima image.
See WD 954 (59).
(42) One of a collection of stone figures at Probolinggo (E. Java) made by Wardenaar.
Inscribed on front in pencil: *Found at Pandakan. Probolingo. Mr Wardenaar.*
See WD 954 (53).
(43) Shiva, Buddha figure and decapitated image from Probolinggo (E. Java).
Inscribed on front in ink and pencil: *At Probolingo. Mar. 9. Mr Wardenar. From Djapan. Decapitated Image.*
See WD 954 (53) and (54).
- f. 40va (44) Stone figure from Surabaya (E. Java). 1 February 1811.
Inscribed on front in pencil: *Sourabaya. 1st February 1811.*
See WD 954 (66).
- f. 40vb (45) Stone image of Shiva originally from Jawi (E. Java) and now in the

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Institute of the Tropics, Amsterdam. This image was later (c. 1833) found at a sugar factory at Kedawung. 19 February 1812.

Inscribed on front in ink: *Banger near Probholingo. 19 Feby 1812. J. Newman del.*
See WD 954 (57). 'Banger' is a mistake for 'Bangil' which is inscribed above in pencil.

- f. 41 (46) Five stone carvings, including two of Shiva and one of Bhima (E. Java). 31 March 1812.

Inscribed on front in pencil and ink: *At Sonly (?) between Bangil & Probolingo. 31 March 1812.*

See WD 954 (58).

- f. 41^v (47) Three stone carvings of Shiva, Bhima (?) and a figure with four heads from Bangil (E. Java). 1 April 1812.

Inscribed on front in ink: *1 April 1812. Bengill.*

See WD 954 (59).

- f. 42 (48) A stone monster and a head from Majapahit (E. Java). 10 and 12 April 1812.

Inscribed on front in ink: *From the ruins of Madjapahit or Vera Sobe. April 10, 1812; in pencil: Sctchd Sourabaya. April 12. 1812.*

See WD 954 (62).

- f. 42^v (49) Four carved stone plaques from Chandi Gunung Gangsir (E. Java). 4 April 1812

Inscribed on front in ink: *From Bangil. 4 April 1812.*

See WD 954 (63).

- f. 43 (50) Four carved stone plaques, probably also from Chandi Gunung Gangsir (E. Java).

See WD 954 (64).

- f. 43^v (51) Unfinished sketch of Chandi Gunung Gangsir seen from the north (E. Java).

Inscribed on front in ink: *Part View of Durrumoc.*

- f. 44 (52) South view of Chandi Gunung Gangsir (E. Java). 4 April 1812.

Inscribed on front in ink: *South View of Durrumoc. 3 Poles West of Bangil. 4 April 1812.*

- f. 45 (53) A metal figure from Surabaya (E. Java). February 1812.

Inscribed on front in ink: *Sourabaya. Feby 1812; in pencil: Mr Rothbroklen (?).*

See WD 954 (61).

- f. 46 (54) a. A bronze figure, and b. a bronze tree figure from Sunpang near Surabaya (E. Java), now in the Leiden Museum. 16 February 1812.

Inscribed on front in ink: *Sunpang. 16 Feby 1812.*

See WD 954 (61).

- f. 47 (55) Stone sculpture of Vishnu with two small figures. 15 February 1812

Inscribed on front in ink: *15 Feby 1812. Sourabaya. J. Newman del.*

See WD 954 (55).

British Drawings in the India Office Library

- f. 48 (56) Stone sculptures of Durga slaying the Buffalo demon and of another figure. 15 February 1812.
Inscribed on front in ink: *Feby 15th. 1812. J. Newman del.*
See WD 954 (56).
- f. 49 (57) Front and back view of temple guardian figure at Singasari (E. Java).
Inscribed on front in ink: *Image found at Singo Sahri in the district of Malang.*
- f. 49^v (58) Stone images of Shiva Guru and Ganesh from Surabaya (E. Java). 15 February 1812.
Inscribed on front in ink: *Sourabaya. 15 Feby 1812. J. Newman del.*
See WD 954 (65) and (66).
- f. 50 (59) Three temple guardian figures from Bali. 28 February 1812.
Inscribed on front in ink: *Figures in front of the Temple ? on the Island of Baly. 28 Feby 1812.*
See WD 954 (52).
- f. 51 (60) a. Naga (probably of wood), and b. two posthumous images (late Javanese) from Banjuwangi (E. Java). 25 February 1812.
Inscribed on front in pencil and ink: *Polla Naga. Snake Serpent. 25 Feby 1812. Banwwangu.*
See WD 954 (51).
- f. 52 (61) Two late Javanese figures from Banjuwangi (E. Java). 24 February 1812.
Inscribed on front in ink: *Banyowanga. 24 Feby. 1812.*
See WD 954 (48) and (50).
- f. 53 (62) Three figures from Machanputih, S.W. of Banjuwangi (E. Java). 25 February 1812.
Inscribed on front in ink: *25 February. In the possession of Michael Abals brought from Machangpootha. Banwwangu.*
See WD 954 (48).
- f. 54 (63) A stone figure, a Garuda and a snake. 25 February 1812.
Inscribed on front in pencil: *25 February 1812.*
See WD 954 (49).
- f. 55 (64) Two figures from Banjuwangi (E. Java). 25 February 1812.
Inscribed on front in ink: *25 Feby 1812. Banwwangu.*
See WD 954 (46).
- f. 56 (65) Two figures and a group from Banjuwangi (E. Java).
See WD 954 (47).
- f. 57 (66) Back view of image from Machanputih, near Banjuwangi (E. Java) (see f. 53 (62)). 26 February 1812.
Inscribed on front in pencil and ink: *Machangpootha. Banyawangi. 26 February. 1812.*
See WD 954 (50).

MacKenzie Collection

- f. 57^v (67) Notes on sculpture and geology, with inscriptions in French. The sculpture illustrated is from Solo (Surakarta, E. Java).
- f. 58 (68) Fair copy of (67).
See WD 954 (25).
- f. 59 (69) Dhyani Buddha from Madura.
Inscribed on front in pencil: *Madura*.
See WD 954 (67).
- f. 60 (70) Stone figure of Dhyani Buddha from Madura. 30 March 1812.
Inscribed on front in ink: *Figure at Chhanda in Matura. March 30. 1812*.
See WD 954 (66).
- f. 60^v (71) Late figure from Madura. Portrait of the dead in the form of the God into which they have merged.
See WD 954 (68).
- f. 61 (72) Late figure from Madura. Portrait of the dead similar to (71). April 1812.
Inscribed on front in pencil: *April 1812*.
See WD 954 (69).
- f. 63 (73) Stone figure of Shiva Guru from Sumenep, Madura. 2 April 1812.
Inscribed on front in ink: *Image in Stone before the Resident's House at Samanap in Matura. 2 Ap. 1812. Sketched by C.McK*.
See WD 954 (65).
- f. 64 (74) Late figure from Madura.
See WD 954 (71).
- f. 65 (75) Image of person deified as Vishnu from Madura. April 1812.
Inscribed on front in ink: *Madura. Apr. 1812*.
See WD 954 (70).
- f. 66 (76) Pillars with woodcarving from Tuban (E. Java). April 1812.
Inscribed on front in ink: *The Serambie at Tooban. Apr. 1812*.
See WD 954 (73).
- f. 69 (77) Woodcarving, perhaps of a lamp standard from Tuban (E. Java). 24 April 1812.
Inscribed on front in ink: *Taken at Tooban opposite the Mosque. 24 Apr. 1812*.
See WD 954 (72).
- f. 70 (78) Carving on the tomb of the Susuhunan, probably at Mantingan (Central Java).
Inscribed on front in ink: *Tomb of the Sussanang at Manseenan in the district of Japara*.
See WD 954 (79).
- f. 71 (79) Ancient pillar at Porwato near Kudus (Central Java). 27 April 1812.
Inscribed on front in ink: *Ancient Pillar at Porwotho. 27th April 1812*.
See WD 954 (74).

British Drawings in the India Office Library

- f. 72 (80a & b) Ruins in Central Java. 5 January 1812.
Inscribed on front in ink: *Drawn on 5th Jan. 1812.*
See WD 954 (75) & (76).
- f. 67 (81) Carved wooden panels on tomb, Mantingan (Central Java). 30 April 1812.
Inscribed on front in ink: *Japara. April 30. 1812*; in pencil: *Manteengan.*
See WD 954 (77).
On back, sketch of woodcarving and inscriptions.
- f. 68 (82) Tomb with carved panels, Mantingan (Central Java).
- f. 73 (83) Carved stone panel on tomb (or mosque) at Kudus (Central Java).
See WD 954 (80).
- f. 73^v (84) Inscription on a stone at Kudus (Central Java). 4 May 1812.
Inscribed on front in ink: *Inscriptions on a Stone on the Manteengan taken at Coodus. May 4th. 1812. J. Newman delt.*
See WD 954 (81).
- f. 74 (85) Ornamented stone at Mantingan (Central Java). 30 April 1812.
Inscribed on front in ink: *Ornamented Stone at Manteenan. 30 Apr. 1812.*
See WD 954 (78).
- f. 75 (86) River scene in Java with boats, including a dragon-headed boat (*Plate 93*).
- f. 76 (87) View of the Straits of Bali from the frigate *Leda* at anchor opposite Banjuwangi (E. Java). February 1812.
Inscribed on front in ink: *View of the Straits of Bali from the Leda Frigate at anchor opposite to Banyawange. February 1812. John Gould del.*
Duplicate of WD 889.
- f. 77 (88) A boat on the River Solo (Surakarta, Central Java). 4 February 1812.
Inscribed on front in ink: *Embarkation on the River of Solo. Feby 4th 1812.*
- f. 78 (89) A river ferry, Byabang (W. Java).
Inscribed on front in ink: *J. Newman delt.*
See sketch WD 892.
- f. 79 (90) A cultivator, a *tani*, standing in the fields.
- f. 80 (91) A bullock cart and driver.
- f. 81 (92) Two village women with bamboo vessels setting out to draw water.
- f. 82 (93) A refreshment stall near Gunung Sari House, near Batavia (W. Java).
31 May 1813.
Inscribed on front in ink: *The Vauroon or Temporary Coffee Stall—Conong Sari house. John Newman delt. May 31st 1813.*
See sketch WD 894.
- f. 83 (94) An inscribed stone, with officials standing and sitting by, Malang (E. Java).
2 April 1812.
Inscribed on front in ink: *Ancient Monument & Inscription from Malang with the Costume of Muntrees & other Official Servants. At Bangil. 2nd April 1812.*

MacKenzie Collection

- f. 84 (95) The statue of Kiay Poerwakali in a thatched shed outside the village of Batu Tulis (W. Java).
Inscribed on front in ink: *View of the Kampong Batoe Toelies with a Pondoppo or shed near it under which stands a stone image called Kiai Poerwa Kalie. Copd by Pearalall.*
- f. 85 (96) Javanese villagers watching cockfighting.
- f. 86 (97) Two doorkeepers outside a European house; two Europeans about to ride out. 26 December 1811.
Inscribed on front in ink: *Dec 26. 1811.*
- f. 87 (98) Villagers and pack ponies going to the Bazaar.
- f. 88 (99) Pike- and flag-bearers outside a European house: part of a retinue.
- f. 89 (100) *Angklong*, Sundanese orchestra sitting under a thatched shed.
- f. 90 (101) Dancing girls performing under a thatched shed accompanied by a *gamelan* orchestra.
- f. 91 (102) Three *serimpi* court dancers and *gamelan* orchestra, probably at Solo or Jogja.
- f. 92 (103) A court dancing girl.
- f. 93 (104) Dancers and *gamelan* orchestra performing on the verandah of a European house.
- f. 94 (105) A Regent at Buitenzorg (W. Java). 20 November 1811 (*Plate 92*).
Inscribed on front in ink: *Buitenzorg. Procession of Regents. 1811. 20 Novr.*
- f. 95 (106) Javanese with parasol and attendant coolie.
- f. 96 (107) A Javanese grandee with an attendant sitting in a European house.
- f. 97 (108) A Javanese grandee sitting in a European house.
- f. 98 (109) Two Javanese grandees sitting by a European table.
- f. 99 (110) A Dutchman and a Javanese grandee drinking wine together; two servants in attendance.
- f. 100 (111) A Javanese grandee with a dish of coffee.
- f. 101 (112) Six Javanese officers and men; on the left, a Garrison Battalion Officer.
- f. 102 (113) A bodyguard of six Javanese pike-bearers.
- f. 103 (114) Javanese soldier in Dutch service holding a fish. He has a star and deer on his cap.
- f. 104 (115) Two statues of slaves, Surabaya (E. Java).
Inscribed on front in ink: *Surabaya*. One figure holds a fan inscribed 'Cinano Pluto. Anno 1780', the other 'Genant Lisever. Anno 1780'.
See WD 954 (60).
- f. 105 (116) A Javanese prince with his wife and a Dutch officer sitting on a dais.

954/1-99 ff. 'Book 20'.

82 drawings (99 folios) made under the supervision of MacKenzie depicting antiquities in Java. 1811-13.

British Drawings in the India Office Library

All except six (nos 18, 42–45, 82) are duplicates of drawings in WD 953. WD 953 appears to contain the original sketches, often made on the spot in 1812 (compare inscriptions on WD 953 (17) and WD 954 (16)), while WD 954 appears to contain fair copies prepared for the printer. This volume, in fact, includes the final version of the illustrations to 'Narrative of a Journey to examine the remains of an ancient city and temples at Brambana in Java', *Verhandelingen Bataviaasch Genootschap*, vii, 1814, part 9, 1–53. MacKenzie Collection 'Private' 36, 99–126, and MacKenzie Collection 'Private' 82, 323–51, are manuscript versions of this 'Narrative'. The illustration numbers in 'Private' 36 refer to the red ink numbers in this volume WD 954. Other drawings of Singasari and Chandi Sewu were probably illustrations to the descriptions of these temples in 'Private' 36, 127–38 and 139–53.

Bookplate of Colin MacKenzie inside cover. f. 1. inscribed in ink: *No. 12. Javan Antiquities. A Collection of Drawings of Monuments, Images, Sculptures etc. illustrative of the Ancient History, Religion & Institutions of the Island of Java and of the Adjacent Isles. Taken under the immediate Inspection & Direction of Lieutenant Colonel Colin Mackenzie in the course of a Tour & of different Excursions through the Island of Java in the Years 1811, 1812 & 1813. This volume contains Eighty Two drawings; in red ink: C.McK. Book 20.*

Number 12 in Wilson's catalogue, p. 581.

'Book 20' in the Library's handlist, MSS. Eur. D. 562. 3.

Pencil, pen-and-ink, wash, and water-colour; size of volume, 16 $\frac{3}{4}$ by 10 $\frac{1}{2}$ ins.

- f. 7 (1) See 953 (1).
- f. 8 (2) See 953 (2).
- f. 9 (3) See 953 (3).
- f. 10 (4) See 953 (13).
- f. 11 (5) See 953 (14).
- f. 12 (6) See 953 (4 & 5).
- f. 13 (7) See 953 (4 & 5).
- f. 14 (8) See 953 (6).
- f. 15 (9) See 953 (7).
- f. 16 (10) See 953 (8).
- f. 17 (11) See 953 (9 & 11).
- f. 18 (12) See 953 (10).
- f. 19 (13) See 953 (12).

Inscribed on front in ink: *From Samarang.*

- f. 21 (14) See 953 (15).
- f. 22 (15) See 953 (16).
- f. 23 (16) See 953 (17).
- f. 24 (17) See 953 (18).

MacKenzie Collection

- f. 25 (18) Stone image of Bhairava. 5 December 1812.
Inscribed on front in ink: *Samarang. Decr 5th. 1812. Copy from J. Newman;*
- f. 26 (19) See 953 (19).
- f. 27 (20) See 953 (20).
- f. 28 (21) See 953 (21 & 22).
- f. 29 (22) See 953 (23).
- f. 30 (23) See 953 (24).
- f. 31 (24) See 953 (25).
- f. 32 (25) See 953 (68).
- f. 35 (26) See 953 (26) and 'Private' 36 (1).
- f. 36 (27) See 953 (27) and 'Private' 36 (2).
- f. 37 (28) See 953 (28) and 'Private' 36 (3).
- f. 38 (29) See 953 (29a) and 'Private' 36 (4).
- f. 39 (30) See 953 (29b) and 'Private' 36 (5).
- f. 40 (31) See 953 (30) and 'Private' 36 (6).
- f. 41 (32) See 953 (31) and 'Private' 36 (7) & (8).
- f. 42 (33) See 953 (32) and 'Private' 36, (9).
- f. 43 (34) See 953 (33) and 'Private' 36 (10).
- f. 44 (35) See 953 (34) and 'Private' 36, (11) & (12).
- f. 45 (36) See 953 (35).
- f. 46 (37) Similar to 953 (36).
- f. 47 (38) See 953 (37) and 'Private' 36 (16).
- f. 48 (39) See 953 (38).
- f. 49 (40) See 953 (39).
- f. 50 (41) See 953 (40) and 'Private' 36 (20) & (21).
- f. 52 (42) Plan and cross-section of temple in Lara-Jonggrang group (Central Java).
This drawing is certainly by a Dutch draftsman (see scale), probably Boeckholtz.
- ff. 53^v, 54 (43) Sections of temple in Lara-Jonggrang group (Central Java).
For elephant heads, see MacKenzie Collection 'Private' 82, 325 and 36, 101.
- ff. 55^v, 56 (44) Section and plan of main Prambanam temple (Central Java).
Drawing by Boeckholtz. See MacKenzie Collection 'Private' 28, 154.
- ff. 58 (45) Elevation of temple in Lara-Jonggrang group (Central Java).
- f. 59 (46) See 953 (64).
- f. 60 (47) See 953 (65).
- f. 61 (48) See 953 (62) for a, b, c, and (61) for d.
- f. 62 (49) See 953 (63).
- f. 63 (50) See 953 (66) for a, and (61) for b and c.
- f. 64 (51) See 953 (60).
- f. 65 (52) See 953 (59).
Inscribed on front in ink: *Bali.*

British Drawings in the India Office Library

- f. 67 (53) See 953 (43) for a and b, and (42) for c.
Inscribed on front in pencil: *Probholingo*.
- f. 68 (54) See 953 (43).
- f. 69 (55) See 953 (55).
- f. 70 (56) See 953 (56).
- f. 71 (57) See 953 (45).
- f. 72 (58) See 953 (46).
- f. 73 (59) See 953 (41) for 18, and (47) for 19–21.
- f. 74 (60) See 953 (115).
- f. 75 (61) See 953 (53) & (54).
- f. 77 (62) See 953 (48).
- f. 78 (63) See 953 (49).
- f. 79 (64) See 953 (50).
- f. 80 (65) See 953 (73) & (58).
Inscribed on front in ink: *Madura and Sourabaya*.
- f. 81 (66) See 953 (70), (58) & (44).
- f. 82 (67) See 953 (69).
- f. 83 (68) See 953 (71).
- f. 84 (69) See 953 (72).
- f. 85 (70) See 953 (75).
- f. 86 (71) See 953 (74).
- f. 87 (72) See 953 (77).
- f. 88 (73) See 953 (76).
- f. 89 (74) See 953 (79).
- f. 90 (75) See 953 (80a).
Inscribed on front in ink: *J. Newman. 5 Jany 1812*.
- f. 91 (76) See 953 (80b).
- f. 92 (77) See 953 (81).
- f. 93 (78) See 953 (85).
- f. 94 (79) See 953 (78).
- f. 95 (80) See 953 (83).
- f. 96 (81) See 953 (84).
- f. 97 (82) Stone lingams from Tuban (E. Java).
Inscribed on front in ink: *At Tooban. April. Others of this kind in the Cattan of Djocyacarta*.

955/1–106 ff. 'Book 21'.

25 drawings (ff. 78–106) depicting costume and 'antiquities' in Java. c. 1813.

MacKenzie Collection

The text in this volume is a copy of Boeckholtz's 'History of Java'.

For an English translation made by A. Brand for MacKenzie in October 1814, see MacKenzie Collection 'Private' 16.

The present drawings are illustrations to this text and are listed in 'Copia Beschryving van het Eyland Groot Java door Francois van Boeckholtt', MacKenzie Collection 'Private' 28, text 1-152; list of illustrations 154-65.

The drawings are by various hands: by Javanese and Dutch draftsmen and perhaps by MacKenzie's draftsmen also. The drawing on f. 94 is by Boeckholtz himself.

f. 1. inscribed in ink: *No. 13. Drawings. This volume contains 25 drawings*; in red ink: *C.McK. Book 21*.

Number 13 in Wilson's catalogue, p. 581.

'Book 21' in Library's handlist MSS. Eur. D. 562. 3.

Pencil, wash, and water-colour; size of volume, 13 by 8¼ ins.

f. 78 (1) Dhyani Buddha.

Inscribed on front in ink: *Copied on the 15 April 1813 at Pondageeda*.

f. 79 (2) Nandishvara.

f. 80 (3) Ganesh.

See Raffles, *History of Java*, ii, 4th plate after 54.

f. 81 (4) A Javanese on horseback with a lance.

f. 82 (5) Two Javanese jousting on horseback.

f. 84a, b (6) A Javanese grandee a. with his retinue, b. in his house.

Inscribed on front in ink: *A Javanese Grandee going out in great State. A Javanese Grandee as he in ordinary sits in his house*.

ff. 85v, 86 (7) Three dancing girls with two musicians and four guards, two carrying pikes.

Inscribed on front in ink with notes.

ff. 87v, 88 (8) Three dancing girls (*tandaks*) with musicians and guards.

Inscribed with notes in ink.

ff. 89v, 90 (9) Four grandees at Solo (Surakarta, Central Java) as they go on Saturdays to the tournament, two with attendants.

Inscribed on front in ink: *Solo*.

f. 91 (10) Sun chariot from Ungaran (Central Java).

See Raffles, *History of Java*, ii, plate after 52.

f. 92 (11) Sun chariot from Ungaran (Central Java).

See Raffles, *History of Java*, ii, plate after 52.

f. 93 (12) Durga slaying the Buffalo demon.

See Raffles, *History of Java*, ii, 4th plate after 54.

f. 94 (13) Female deity.

Inscribed on front in pencil: *van Boekholtz*.

See Raffles, *History of Java*, ii, 3rd plate after 54.

British Drawings in the India Office Library

- f. 95 (14) Ganesh.
See Raffles, *History of Java*, ii, 4th plate after 54.
- f. 96 (15) Brahma.
Inscribed on front in pencil and ink: *Copied from B. MS. 16 Apr. 1813.* (i.e. Boeckholtz MS.)
- f. 97 (16) a. Shiva Guru and b. Vishnu.
See Raffles, *History of Java*, ii, 3rd plate after 54.
- f. 98^v (17) Four Javanese soldiers; a and b. officers.
- f. 99 (18) Four Javanese soldiers, 4th Life Guards; a. officer, b. private with carbine, c. private with dongabus, d. private with pistol and pike.
Inscribed with colour notes.
- f. 100 (19) Four Javanese soldiers, 3rd Life Guards.
Inscribed with colour notes.
- f. 101^v (20) Four soldiers, 1st Life Guards.
Inscribed with colour notes.
- f. 102 (21) Four soldiers, 2nd Life Guards; privates and officers with wands.
Inscribed with colour notes.
- ff. 103^v, 104 (22) (23) The Viceroy as he goes every Monday and Thursday to report to the Company and on Saturday to the tournament.
- ff. 105^v, 106 (24) (25) The Viceroy as he goes in public on feast days.

MADRAS GOVERNMENT COLLECTION (c. 1853)

2242-2283

42 sheets (89 drawings) depicting sculpture from Amaravati and S. India.
Inscribed with numbers 2 to 90 (1 is missing) and with measurements; signed: *P. Moorogasa Moodr.* 1851 and 1852 water-marks.

Wash; sizes varying from 19 by 24 to 27 by 40 ins.

Deposited c. 1853.

NOTE: In 1845 Sir Walter Elliot uncovered sculptures at Amaravati and sent them to Madras where they were left exposed on the green in front of the College. In 1853 the Court of Directors made enquiries about their condition and they were moved into the front entry of the newly founded Central Museum, Madras. Edward Balfour, the officer in charge of the Museum, commissioned the Rev. W. Taylor to report on them. It seems probable, in view of the water-marks, that these drawings were made for the Company at this time by an Indian draftsman, Murugesu Moodaliar. In 1859, one hundred and twenty-one Amaravati sculptures were sent to London, including many depicted here.

Maisey, Frederick Charles

BIBLIOGRAPHY: *Selections from the records of the Madras Government*, xxxix. *Report on the Government Central Museum for 1855-6* (Madras, 1857); J. Burgess, *The Buddhist stupas of Amaravati and Jaggayyapeta in the Krishna district, Madras Presidency, surveyed in 1882. New Imperial Series*, VI (London, 1887); D. Barrett, *Sculptures from Amaravati in the British Museum* (London, 1954).

MAISEY, FREDERICK CHARLES (1825-1892)

In India, 1842, with Bengal Native Infantry. Ensign 1842, Lieutenant 1846, Captain 1855, Major 1858, Lieut.-Colonel 1864, Colonel 1869, Major-General 1881, Lieut.-General 1883, General 1888. Explored antiquities of Kalinjar (U.P.) 1845-47, and those of Central India 1847-52. Served in Burma campaign, 1852-54. Assistant Commissioner in the Punjab 1854-56. Deputy Judge Advocate General of Sirhand Division 1856. Served throughout the Mutiny (1857) in Delhi, where his horse was killed under him. Deputy Judge Advocate General at Army Headquarters 1862-65. Sick leave in England 1866. Judge Advocate General, Bengal, reverting to Deputy, 1867-69.

546/1-42 ff.

60 drawings arranged in 4 series: 13 depicting relic caskets from the Buddhist stupas at Sanchi, Sonari, Satdhara and Bhojpur (Central India); 17 depicting the Sanchi ruins and their sculpture; 18 miscellaneous views in Rajputana and Central India; 12 drawings of the temple of Nilkanth and adjacent rock-cut temples at Kalinjar (Central India). 1847-54.

Inscribed in ink and pencil with titles and notes.

Pencil, pen-and-ink, and water-colour; size of volume 26¼ by 18¼ ins. Deposited c. 1851-54.

NOTE: The 'Relic Series' and 'Sanchi Series' accompanied a report on Sanchi (MSS. Eur. D. 618). The 'Miscellaneous Series' accompanied 'Notes, Descriptive and Legendary Accounts of various places' (MSS. Eur. D. 572), the drawings being listed on ff. 2-17 of this manuscript. The 'Kalinjar series' were described and illustrated in F. Maisey, 'Description of the antiquities at Kalinjar', *Journal of the Asiatic Society of Bengal*, xvii, March 1848, 171-201, here referred to as *JASB*. In a pocket at the back of the volume are 13 miscellaneous sheets of notes, tracings and suggested lay-outs for plates in Maisey's own book on Sanchi.

A number of Maisey's drawings were used in J. Fergusson, *Tree and serpent worship* (London, 1868 and 2nd edition 1873). References below are to the first edition. Others were used in Maisey's own book, *Sanchi and its remains* (London, 1892).

Some of the caskets depicted in the 'Relic Series' are now in the British Museum

British Drawings in the India Office Library

(Cunningham Collection, 1887) and the Victoria and Albert Museum (Maisey Collection, 1921), *vide* references below.

1 Relic Series.

- f. 1a *Relic Series. Plate. 2. Situation of the Chamber: and the style of the relics found in Sthupa B. Sanchi.*
Fig. 2. One side of the box is in the British Museum.
Figs. 3, 4, 6. British Museum.
Fig. 5. Victoria and Albert Museum (I.M. 218–1921).
- f. 1b *Relic Series. Plate. 3. Sthupa. No 3. at Sanchi and its relics.*
- f. 2a *Relic Series. Plate. 4. Relics found at the rounded end of the Building opposite the South Gate of large Sthupa, Sanchi.*
b *Relic Series. Plate. 6. Sthupa No. 1. at Sonari and its details.*
c *Relic Series. Plate. 7. The above were found in No. 1. Sthupa at Sonāri.*
Figs. 2, 3. British Museum.
d *Relic Series. Plate. 8. Section and plan of No. 2 Stupa, Sonari.*
- f. 3a *Relic Series. Plate. 9. Relics from No. 2 Sthupa at Sonari.*
Figs. 1, 3, 4, 5, 6. Victoria and Albert Museum (I.M. 219, 221, 222, 220 and 220 A–1921).
b *Relic Series. Plate. 11. No. 1. Sthupa at Satdhara.*
- f. 4a *Relic Series. Plate. 12. Relic Caskets from No. 2 Sthupa at Satdhara.*
Fig. 1. Reproduced Fergusson, 141.
b *Relic Series. Plate. 13. No. 7. Sthupa at Satdhara.*
Figs 5, 7. British Museum.
Fig. 7. Reproduced Fergusson, 141, but wrongly identified and confused with Relic Series, plate 3, fig. 12.
- f. 4v *Relic Series. Plate. 16. Nos 1 and 2 Sthupas at Bhojpur or Pipliya Bijoli.*
- f. 5 *Relic Series. Plate. 17. (No. 2 Sthupa at Bhojpur)*
Figs 3 and details 4a–f. Victoria and Albert Museum (I.M. 223 & A to D–1921).
- f. 6 *Relic Series. Plate. 18. (No. 4 Sthupa at Bhojpur).*
Figs. 5, 7. British Museum.

2. Sanchi Series.

- f. 7 *General Plan of the Ruins of Sanchi or Sachi.*
Reproduced Maisey, plate 1; Fergusson, plate 1.
- f. 8 *Fig. 1. Rear face of the bottom lintel of the North Gateway of large, or No 1. Sthupa. Plate XII.*
Reproduced Fergusson, plate XXXII, fig. 2.
Fig. 2. Restored plan of the Ti enclosure of the top of the large, or No 1. Sthupa.
Fig. 3. Under surface of the Ti, or Chatta.

Maisey, Frederick Charles

Fig. 4. Section of the Ti, or Chatta.

Inscribed on back: *Plate XII fig 1. Figs 2, 3, 4 are figs 13, 14, 15 of vignettes sheet 2. Old Plate XV.*

- f. 9 E. Gate, 4th (top) compartment right, or inner face of the left pillar, Great Stupa (*Plate 113*).
Inscribed: *Plate XV. On back: Plate XV. Fig. 1. Old Plate XX.*
Reproduced Fergusson, plate XXXV, fig. 2.
- f. 10 W. Gate, 2nd compartment, inner face of right pillar, Great Stupa.
Inscribed: *Plate XXIV. On back: Plate XXIV. Old Plate XXXV.*
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- f. 11 Fragment from one of the architraves of the N. Gate.
Inscribed: *Plate XXIX; on back: Plate XXIX. Old Plate XLI.*
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- f. 12 Figs 1, 2, 3. *Varieties of the Model or miniature Sthupas or Chaityas found in the Enclosure of the large Sthupa.*
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- b Fig. 19. *Sandal from N. Gate entablature.*
Reproduced Fergusson, plate III, fig. 5; Maisey, plate XIV, fig. 2.
Fig. 23. *Small prop 's' from N. Gate entablature.*
- f. 17a Fig. 28. *Detail from a sculptured panel, N. Gate, right pillar.*
Fig. 29. *Detail from a sculptured panel, N. Gate, right pillar.*
Fig. 30. *Voluted end of lintels, E. Gate.*
Fig. 31. *Standards.*

British Drawings in the India Office Library

One reproduced Maisey, plate XXXV, Fig. 44.

Inscribed: *Vignettes. Sheet 5.*

On back; Figs 36, 37. Details of horses' headstalls from entablature of W. Gate.

Inscribed: *Vignettes. Sheet 6.*

Reproduced; Fergusson, plate III, figs 7, 8; Maisey, plate XV, figs 14, 15.

- b Inscriptions to figs 28–35.
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- b Ornament.
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- f. 18va Rear view of the N. Gate.
Inscribed with notes and measurements.
Sketch for Maisey, plate IV.
- b Fig. 16. Dancing figure at N. Entrance.
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Reproduced Maisey, plate XIV, fig. 6.
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Reproduced Maisey, plate XXXV. fig. 44.
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Reproduced Maisey, plate XXXIII, fig. 7.

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Maisey, Frederick Charles

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MANSON, JAMES (1791-1862)

Bengal army 1808-59. Lieutenant 1814; Captain 1825; Major 1841; Lieut.-Colonel 1847; Colonel 1857. From 1823 to 1828 Manson was assistant to the Superintendent of the Geological Survey of the Himalayas. (Introduction, p. 32.)

543/1-12 ff.

12 drawings of landscapes in Almora (U.P.). c. 1826.

Inscribed on back in ink with titles.

Water-colour; size of volume, 21¼ by 30 ins; size of drawings, 15 by 21 ins.

Deposited 9 November 1827 and recorded as by J. Manson.

NOTE: These drawings were made while Manson was assisting with the geological survey of the Himalayas. They accompanied a 'Report of the Mineral Survey of the Himalaya Mountains lying between the Rivers Sutlej and Kalee' by Captain J. D. Herbert, dated 1826 (*MSS. Eur. E.* 96, Kaye no. 377).

- f. 1 No. 1. *View of Almorah looking to the S.W.*
- f. 2 No. 2. *View of Almorah looking to the N.E.*
- f. 3 No. 3. *Hindoo Temples at Jagasir* (Bagesar, Almora district).
- f. 4 No. 4. *Hindoo Temple at Jagasir.*
- f. 5 No. 5. *View of a Native's house at the village of Kubkate in the district of Dhanpore* (Danpur pargana, Almora district).

Prinsep Collection

- f. 6 No. 6. *View of the small village of Ghour near the northern extremity of the District of Dhanpore (Plate 103).*
- f. 7 No. 7. *View of the village of Namik in the district of Juwahir (Namik, Johar pargana, Almora district) (Plate 102).*
- f. 8 No. 8. *View of the Village of Namik.*
- f. 9 No. 9. *View on the road to the Village of Syne (Syne, Johar pargana, Almora district).*
- f. 10 No. 10. *View in the bed of the Gooree river looking down the stream (River Gori, Almora district).*
- f. 11 No. 11. *View on the descent from Kalee Munde Pass to Munsaree, the winter residence of the Bhoteahs of Juwahir (Kali Mandi Pass to Mansari in Johar pargana, Almora district.)*
- f. 12 No. 12. *View of part of the Himalaya or Snowy Range from Kalee Munde Pass (Plate 101).*

PRINSEP COLLECTION. PRINSEP, HENRY THOBY (1792-1878)

Prinsep served in the Bengal Civil Service from 1809 to 1843, retiring as Member of the Supreme Council.

MSS. Eur. D. 662.

Letters, Minutes and Reports, dated 1838 to 1840, addressed to Henry Thoby Prinsep, Secretary in the General, Foreign and Finance Department at Calcutta, and relating to the possibility of war with Burma.

1 drawing by a draftsman probably in the Commissariat Department of the Bengal Army. 1839.

Purchased 7 October 1964.

- f. 37 Plan, elevation and cross-section of a landing craft to hold sixty men. The cross-section shows two seated sepoys and a rower.
Inscribed on front in ink with dimensions.
Pen-and-ink; $8\frac{1}{2}$ by $21\frac{1}{2}$ ins.
NOTE: Illustration to ff. 38-40: 'Specification for Building a Boat for Landing Troops in Shallow Water' dated 4 May 1839. Possibly related to ff. 41-46 'Mem^m for a report containing the sentiments of His Excellency the Com^r in Chief and of the Mil^y Board with respect to the flat bottomed boat which has been sent from Nagore for their inspection'. Signed: *W. Morison* (i.e. Colonel William Morison, member of the Bengal Council). n.d.

British Drawings in the India Office Library

SYKES COLLECTION. SYKES, WILLIAM HENRY (1790–1872)

Bombay Army 1804–31. Director of the East India Company 1840 and Chairman 1856. Until 1824 he was engaged in military duties, but after that date until his retirement, he was Statistical Reporter to the Bombay Government. Many of his papers are in the British Museum (Natural History). See also Mildred Archer, *Natural history drawings in the India Office Library* (London, 1961), 40, 89, 90. For Llewellyn Fidlör, see *ibid.*, 40, 54, 89, 90.

MSS. Eur. D. 148, 149 (Kaye, nos. 386, 387). *Report on Poona and Ahmednagar Collectorates*, 2 vols.

Report made by Major Sykes while Officiating Statistical Reporter to Government, Poona. 1829.

Deposited c. 1829.

Vol. I. MSS. Eur. D. 148 (Kaye no. 386).

5 drawings by Llewellyn Fidlör.

Water-colour; 12 $\frac{3}{4}$ by 8 ins.

Facing p. 86 *Fort at Seewner from the East, distant $\frac{1}{2}$ mile. Tents in the foreground.*

Facing p. 118 *Palace of the Mankeswur Family at Tembournee.*

Facing p. 198 *Furrah Baugh, Ahmednuggur.*

Facing p. 236 *Fall of the Kookree River at Koond Mawlee. Turruff Neeghoj.*

Facing p. 246 3 sculptured pillars. *Antiquities from the Court—of the Temple of Marhehswur. Byree Khetruh Paal* (also inscribed in *nāgarī* characters).

5 sheets of drawings probably by Llewellyn Fidlör showing outlines of hills.

Pen-and-ink; 12 $\frac{3}{4}$ by 8 ins.

Facing p. 332 1. *Outline of Hills from Laakungaon. Poona Collectorate.*

2a. *Outline of the Ghauts, South of the Village of Wamoree. Ahmednuggur Collectorate.*

2b. *Outline of Hill N. & W. of Joonur, taken from the summit of a Hill N. of the Village of Goreh. Poona Collectorate.*

3. *Outline of Hills from Jehoor. Ahmednuggur Collectorate.*

4. *Outline of Hills from the top of the Armory. Fort Ahmednuggur.*

5. *Outline of Hills from Parnair, Ahmednuggur Coll.ctt.*

Vol. II. MSS. Eur. D. 149 (Kaye no. 387).

1 drawing by Llewellyn Fidlör.

Water-colour, 13 by 9 $\frac{1}{2}$ ins.

Facing p. 558 *Agricultural Implement. Kolpeh. Weeding Hoe* (also inscribed in *nāgarī* characters).

Wyatt-Smith, Stanley

WYATT-SMITH, STANLEY (1887-1958)

Consular service 1907-45. Apart from ending his service at Manila and Honolulu, Wyatt-Smith spent his service in China. He was in charge of the Consulate at Tengyueh from 1927 to 1929.

2204; 2205

2 drawings.

Water-colour; 10 by 6 $\frac{3}{4}$ ins.

Presented 5 January 1930.

2204 Full length figure, front view, of Moso (or Na-khi) woman, Likiang (Yunnan). 1930.

Inscribed on front in ink: *Moso Woman. Likiang. S. Wyatt-Smith 1930*; on back, pencil notes on Moso costume.

2205 Full length figure, back view, of Moso (or Na-khi) woman showing decorated goat-skin coat, Likiang (Yunnan). 1930.

Inscribed on front in ink: *Moso Woman. Likiang. S. Wyatt-Smith. 1930*; on back, pencil notes on the costume.

NOTE: While Wyatt-Smith was at Tengyueh, the Foreign Office asked him to collect Moso manuscripts for the British Museum and the India Office Library. These two drawings were forwarded with the manuscripts.

PROFESSIONAL ARTISTS

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CATALOGUE

Anon. (c. 1770–1775)

2472; 2473

2 miniatures. Oval, water-colour on ivory; $1\frac{1}{4}$ by 1 in.

Purchased May 1913.

2472 Samuel Johnson senior. Head and shoulders, brown hair and mauve coat.

c. 1770–75.

Inscribed on back of frame: *Samuel Johnson. Gov. of Vizapatam & President of Supreme Council of India, married a Daughter of* (illegible).

NOTE: Samuel Johnson married Jeanne Law, a daughter of Jacques François Law and his wife, Marie (née Carvalho). Madras Civil Service 1754–90; Senior Merchant and Second in Council at Masulipatam 1768; Member of Council of the Governor, and Chief of Vizagapatam 1774.

Revised Foster Catalogue, no. 96 (iv).

For other portraits of the Law family, see, WD 2471 and 2473 below, and 2474 and 2475, pp. 634, 626.

2473 Colonel (?) Johnson. Head and shoulders; a boy with a blue coat and white shirt.

c. 1770–75.

Inscribed on back of frame: *Coll. Johnson, son of Saml Johnson, died young.*

NOTE: *Revised Foster Catalogue*, no. 96(v).

Anon. (c. 1780–1785)

2471 Portrait of a lady, perhaps Madame Law, wife of Jacques François Law. Head and shoulders, wearing a blue dress and white fichu, white cap with blue bows. c. 1780–85.

Inscribed on back of frame: *Mme Law Mère. Mother of Law de Clapernon.*

Oval, water-colour on ivory; 2 by $1\frac{1}{2}$ ins.

Purchased May 1913.

NOTE: Jacques François Law (1724–67) and Jean Law (1720–?) were the sons of William Law of Lauriston who had settled in France. Both served with the French East India Company and were involved in the struggle between the French and British in India. Jean Law became Governor of Pondicherry. Jacques François married Marie Carvalho. Two of their children, Jacques and Marie Josèphe are depicted here in miniatures (see WD 2474 and 2475); another daughter,

British Drawings in the India Office Library

Jeanne, married Samuel Johnson and was the mother of Colonel (?) Johnson (see WD 2472 and 2473 above).

Although the inscription identifies this portrait as Mme Law, the costume would appear to be of 1780 to 1785, and the lady appears to be too young to be the mother of Jacques and Marie Josèphe.

Revised Foster catalogue., no. 96 (ii).

Anon. (c. 1804)

2444 Sir Nathaniel Dance (1748–1827). A half-length portrait. He wears a brown coat with black velvet collar and gilt buttons, and a white neck-cloth. c. 1804.

Pastel; 20½ by 17 ins.

Presented by W. M. Harvey, 1859.

NOTE: Dance entered the East India Company's Naval Service in 1759 and was in command of a ship in 1787. He became well known for his defeat of the French off Pulo Aor in 1804.

Another portrait of Dance is owned by Christ's Hospital, Horsham.

Revised Foster Catalogue, no. 20.

Anon. (c. 1810–1815)

2057 Miniature portrait, head and shoulders, of an infantry officer (probably a captain) in red uniform with silver epaulets. c. 1810–15.

Oval, water-colour on ivory; 2¾ by 2¼ ins.

Presented by Miss Beryl Tanner, 16 May 1961.

Anon. (c. 1810–1816)

1477 Miniature portrait, head and shoulders, of Horace Hayman Wilson as a young man. He wears a black coat and white stock; blue sky and clouds in the background. c. 1810–16.

Oval, water-colour on ivory; 2½ by 2 ins.

Presented by Charles C. Wilson, grandson of the subject, 1903.

NOTE: Horace Hayman Wilson (1786–1860) went to India in the Company's medical service in 1808. Because of his knowledge of chemistry he was posted to the Calcutta Mint where from 1816 to 1832 he was Assay Master. He was the foremost Sanskrit scholar of his time, also an historian, chemist, numismatist, musician and actor. From 1811 to 1833 he was Secretary of the Asiatic Society

Anonymous

of Bengal. After retiring from India in 1832, he became Boden Professor of Sanskrit at Oxford. From 1836 until his death he was Librarian of the East India Company (the second to hold that office) and Examiner at Haileybury, and from 1837 Director of the Royal Asiatic Society. He died in 1860.

Anon. (c. 1825)

1597; 1598

2 drawings. Purchased 10 March 1961.

1597 Theft by an ayah of an English child from a bungalow while the mother's back is turned. c. 1825.

Pen-and-ink and water-colour; $3\frac{1}{2}$ by 6 ins.

NOTE: Original drawing either for or after *Confessions of an Oxonian* (London, 1826), iii, plate 33, engraved by J. Findlay. This book was reputedly written by 'Thomas Little', perhaps a pseudonym for the publisher J. J. Stockdale. The name of the artist who made the drawings for Findlay's engravings is not, however, known. For a discussion of the book, see J. R. Abbey, *Scenery of Great Britain and Ireland in aquatint and lithography, 1770-1860* (London, 1952), no. 281.

1598 The ayah about to sacrifice the English child on an altar. c. 1825.

Pen-and-ink and water-colour; $3\frac{1}{2}$ by $5\frac{3}{4}$ ins.

NOTE: Original drawing either for or after *Confessions of an Oxonian* (London, 1826), iii, plate 34, engraved by J. Findlay.

Anon. (1851)

1393 Miniature portrait of John Elliot Drinkwater Bethune. 1851.

Engraved on gold frame: *In Memoriam. 12th Aug. 1851.*

Oval, water-colour on ivory; $4\frac{1}{2}$ by $3\frac{3}{4}$ ins.

Presented by Miss K. Kay-Mouat, 28 July 1959.

NOTE: Bethune (1801-51) became Legislative Member of the Supreme Council of India in 1848. During his period of office he established the Bethune Girls' School, Calcutta, for Indian girls, and was President of the Council of Education in Calcutta, of which Dr F. J. Mouat, the donor's step-father, was Secretary. Dr Mouat (1816-95) served in the Indian Medical Service from 1840 to 1870, was Inspector-General of Prisons, Bengal, from 1855 to 1857 and was founder of the Bethune Society in Calcutta. The ivory miniature was formerly mounted

British Drawings in the India Office Library

in the lid of a carved oak casket made from a tree felled on Bethune's estate in 1851, the year of his death. The casket was presumably presented to Dr Mouat by Bethune's family.

Anon. (c. 1905)

2445 The Right Honorable William St. John Fremantle Brodrick, 9th Viscount Midleton and 1st Earl of Midleton (1856–1942). Head and shoulders, looking right. c. 1905.

Pencil; 12 by 9½ ins.

Presented by himself after holding office as Secretary of State for India 1903–05.

NOTE: Eldest son of 8th Viscount Midleton. Conservative M.P. 1880–85; Financial Secretary to War Office 1886–92; Under-Secretary of State for War 1895–98, for Foreign Affairs 1898–1900; Secretary of State for War 1900–03, for India 1903–05; Privy Councillor 1897. Succeeded father 1907; created Earl 1920; leader of Southern Unionists in Ireland, negotiated truce 1921.

Revised Foster Catalogue, no. 542.

BECK, JOHN (*fl.* 1861)

Perhaps J. W. Beck, Drawing Master, Mussoorie School.

2871 Sati Chaura ('Massacre Ghat'), Cawnpore (U.P.). 1861.

Inscribed on front in water-colour: *John Beck 1861*; on back in pencil: *Early morning on the Ganges. Scene of the Massacre in the boats of 1857. 50 Rs. 5 Guineas.*

Water-colour; 10¼ by 18 ins.

Presented by Brigadier G. P. Oldfield and Miss Margaret Oldfield together with WD 2778–2870.

CASELLI, PAUL FREDERICK DE (*fl.* 1803–1817)

Born at Basle, De Caselli arrived in India at Madras at the end of December 1803 (see the *Calcutta Monthly Journal*, January 1804, 48, reporting the arrival at Madras of the *General Steuart* (Captain Mortimer) from England with five Swiss officers and thirty-eight Swiss soldiers on board, including a 'Casselli'). De Caselli became a lieutenant in H.M. Regiment de Meuron, but resigned in July 1804. In 1805 he married Petronille, daughter of Major H. D. de Meuron-Motiers, at Mysore. In the *East India Register* 1806 to 1813 he is listed as 'De Caselle, portrait painter' and 'De Casaille, Paul

Chevalier, Nicholas

F., portrait painter'. In 1812 he migrated to Pondicherry where he died on 23 May 1817 and was buried in the English cemetery. He is mentioned by J. Wathen, *Journal of a voyage in 1811 and 1812 to Madras and China* (London, 1814), 46, who says that he charged forty guineas for his miniatures and had plenty of work.

BIBLIOGRAPHY: J. J. Cotton, *List of inscriptions on tombs or monuments in Madras* (Madras, 1905), iii, 368.

481 Portrait of a British infantry field officer of the Madras Army in red regimental uniform with buff facings; in the background, the city of Madras. 1810.

Inscribed on front in ink: *P.F. de Caselli de Frasne. Madras 1810.*

Water-colour; 14 $\frac{3}{4}$ by 11 $\frac{1}{2}$ ins.

Purchased 10 June 1955.

CHEVALIER, NICHOLAS (1828–1902)

Engraver and painter of landscapes and topical and historical scenes. Born at St. Petersburg, the son of a Swiss father and Russian mother, Chevalier went to Lausanne in 1845 to study with Guignard. In 1848 he moved to Munich and in 1851 came to London. Soon after, he went to Italy for two years, where he studied architecture. In 1854 he went to Melbourne in Australia where he helped produce the first Australian illustrated paper, the *Melbourne Punch*. He also helped to found a picture gallery in Melbourne before going on to New Zealand. Between 1867 and 1870 he accompanied the Duke of Edinburgh as official painter on a voyage round the world. The following sketches of scenes in India and Ceylon, all in similar style and many signed and dated, were presumably made on this voyage. During the eighteen-seventies and 'eighties he exhibited at the Royal Academy several pictures based on this material.

1070–1091

22 drawings. Presented by Mrs Reid, 10 August 1957.

1070 View of Bombay Harbour. January 1870.

Inscribed on back in pencil: *Bombay.*

Water-colour; 11 by 15 ins.

1071 View of Bombay Harbour. January 1870.

Inscribed on back in pencil: *Bombay.*

Water-colour; 11 by 15 ins.

1072 Water-fall on the Karmnasa river and Latif Shah's Durga near Chakia (U.P.).
20 January 1870.

British Drawings in the India Office Library

Inscribed on front in pencil: *Lateewcha waterfall on the Kurumnassa near Chukeea. Luteaf Shah's Durgah. 20.1.70.*

Pencil; $4\frac{1}{4}$ by 8 ins.

- 1073 Mosque and tank, probably near Chakia (U.P.). 20 January 1870.

Inscribed on front in pencil: *20.1.70.*

Pencil; $4\frac{1}{4}$ by 8 ins.

- 1074 The Kutb Minar, Delhi. 1870.

Inscribed on front in pencil: *N. Chevalier.*

Pencil and wash; $14\frac{3}{4}$ by $10\frac{3}{4}$ ins.

- 1075 The Taj Mahal, Agra (U.P.). 24 January 1870.

Inscribed on front in pencil: *The Taj. Agra. 24/1/70.*

Pencil and wash; $9\frac{1}{2}$ by $13\frac{1}{2}$ ins.

- 1076 Palace by a tank, Dig, Bharatpur (Rajputana). 26 January 1870.

Inscribed on front in pencil: *Deeg. 26.1.70.*

Pencil; $4\frac{1}{4}$ by 8 ins.

- 1077 Pavilion by a tank, Dig, Bharatpur (Rajputana). 26 January 1870.

Inscribed on front in pencil: *Deeg. Pavilion overlooking the Ghaut. 26.1.70;* also notes.

Pencil; $4\frac{1}{4}$ by 8 ins.

- 1078 Summer Palace of the Raja, Dig, Bharatpur (Rajputana). 29 January 1870.

Inscribed on front in pencil: *Deeg. Summer Palace of the Rajah of Bhurtpoor. N. Chevalier. 29.1.70.*

Pencil, pastel and wash; 9 by $14\frac{1}{2}$ ins.

- 1079 Audience Hall in the Palace, Dig, Bharatpur (Rajputana). 2 February 1870.

Inscribed on front in pencil: *The Palace at Deeg. Audience Hall 2.2.70. N. Chevalier;* also notes.

Pencil, pastel and wash; $9\frac{3}{4}$ by 14 ins.

- 1080 The Tykhana, Lucknow (U.P.). February 1870.

Inscribed on front in pencil: *The Tykhana. Quarters of the women of H.M. 32d. Lucknow. The underground space was occupied by the women.*

Pencil and pastel; $10\frac{1}{4}$ by $14\frac{1}{2}$ ins.

NOTE: The Tykhana were the subterranean apartments of houses used in the hot weather.

- 1081 The Residency, Lucknow (U.P.). 22 February 1870.

Inscribed on front in pencil: *The Residency. Lucknow. 22 Febr 1870. N.C. Chevalier.*

Pencil and water-colour; $10\frac{1}{4}$ by $14\frac{1}{4}$ ins.

Chevalier, Nicholas

- 1082 The Banqueting Hall of the Residency, Lucknow (U.P.). 23 February 1870.
Inscribed on front in pencil: *Banqueting hall. Evening. Used as a general Hospital during the siege of the Residency. Lucknow. N. Chevalier. 23.2.70.*
Pencil, pastel and water-colour; $10\frac{1}{4}$ by $14\frac{3}{4}$ ins.
- 1083 Ruins at Lucknow (U.P.). 23 February 1870.
Inscribed on front in pencil:—*Lucknow. 23.2.70.*
Pencil, pastel and wash; $10\frac{1}{2}$ by $7\frac{1}{4}$ ins.
- 1084 The Bailey Guard Gate at the Residency, Lucknow (U.P.). 24 February 1870.
Inscribed on front in pencil: *The Bailey Guard Gate at the Residency, Lucknow. N. Chevalier. 24.2.70.*
Pencil, pastel and wash; $10\frac{1}{2}$ by $14\frac{1}{2}$ ins.
- 1085 Interior of the Hussainabad Imambara, Lucknow (U.P.). 4 March 1870.
Inscribed on front in pencil: *Huseinabad—Imambara, the gallery and trusses are of wood (brown). N.C. 4.3.70.*
Pencil; $9\frac{3}{4}$ by $13\frac{3}{4}$ ins.
- 1086 View from Lady Horton's Walk, Kandy (Ceylon). 15 April 1870.
Inscribed on front in pencil: *N. Chevalier. View from Lady Horton's Walk, Kandy, Ceylon. 15.4.70.*
Pencil; 10 by $13\frac{3}{4}$ ins.
- 1087 View from the Katugastota Bridge over the River Mahaveliganga, with Hantane Peak in the distance (Ceylon). 18 April 1870.
Inscribed on front in pencil: *View from Kattugastotte bridge Hantane Pk. N. Chevalier. 18.4.70. View from Kattugustotte bridge. Mahavillaganga River, Ceylon.*
Pencil and wash; $9\frac{3}{4}$ by $13\frac{3}{4}$ ins.
- 1088 Temple of Buddha's Tooth, Kandy (Ceylon). 18 April 1870.
Inscribed on front in pencil: *The Temple of the Tooth. 18.4.70. N. Chevalier.*
Pencil and wash; $9\frac{3}{4}$ by $13\frac{3}{4}$ ins.
- 1089 View of the Mahaveliganga River and Hunasgiria Park (Ceylon). 18 April 1870.
Inscribed on front in pencil: *Hunasgeria Pk. Mahavillaganga Rr. 18.4.70. N. Chevalier.*
Pencil and wash; $9\frac{3}{4}$ by $13\frac{3}{4}$ ins.
- 1090 River scene, near Kandy (Ceylon). 19 April 1870.
Inscribed on front in pencil: *Near Kandy, Ceylon. 19.4.70. N. Chevalier.*
Pencil; $9\frac{3}{4}$ by $13\frac{3}{4}$ ins.
- 1091 The Lake, Kandy (Ceylon). 21 April 1870.
Inscribed on front in pencil: *The Lake—Kandy. 21.4.70. N. Chevalier.*
Pencil; 10 by $13\frac{3}{4}$ ins.

British Drawings in the India Office Library

CHINNERY, GEORGE (1774–1852)

Portrait and landscape painter, draftsman and miniaturist. In India 1802 to 1825. (Introduction p. 47–8.)

BIBLIOGRAPHY: C. D'Oyly, *Tom Raw, the Griffin* (London, 1828), 114–123; J. J. Cotton, 'George Chinnery, Artist (1774–1852)', *Bengal Past and Present*, xxvii, April–June 1924, 113–26; W. Foster, 'British artists in India', *The Walpole Society*, xix, 1931, 13–20; I. A. Williams, 'Indian drawings by George Chinnery', *Country Life*, 30 May 1936, 78–9; *Early English water-colours* (London, 1952); A. Carr, *George Chinnery* (Arts Council, London, 1957); H. and S. Berry-Hill, *George Chinnery, 1774–1852* (Leigh-on-Sea, 1963).

NOTE: For other drawings by Chinnery, see WD 303, f. 43 (p. 289–90) and WD 1595, ff. 43v, 65, 66v, 67–69, 72–76, 80, 85, 88, 121 (pp. 194–5).

147 Surf boats, Madras. c. 1807 (Plate 68).

Inscribed on back in ink: *The Massoollee Boats going through the surf at Madras. A sketch by Mr Chinnery. To Mrs Phillips from her affec. Br. A.C.; in pencil: Bought at H. W. Phillips' sale, Christie's. 8 April, 1869.*

Pen-and-ink and wash; $5\frac{3}{4}$ by 9 ins.

Purchased 12 December 1919.

NOTE: Compare Berry-Hill, plate 27 (top), dated 1807.

EXHIBITED: Royal Academy, *The Art of India and Pakistan, 1947–48*, no. 1294.

1287 An armed watchman, with his dog, seated outside his hut.

Between 1808 and 1822 (Plate 69).

Pen-and-ink; $4\frac{3}{4}$ by $7\frac{1}{4}$ ins.

Purchased 10 May 1961.

NOTE: From a collection of authenticated Chinnery drawings. Information, Department of Prints and Drawings, British Museum, London.

353 Indian villager with bullock. Between 1808 and 1822 (Plate 72).

Inscribed on front in ink: *Hindoo Costume from Nature. Chinnery.*

Pen-and-ink and wash; 11 by 14 ins.

Circumstances of acquisition unrecorded.

CORMACK, NEIL (fl. 1818–1837)

Before going to India in 1818, Cormack had exhibited at the Royal Academy in 1814 and 1816. From 1818 to 1827 he worked in Bombay as a miniature painter. He paid a visit to Madras in 1823 and lived there from 1831 to 1837. Nothing is known of his whereabouts from 1827 to 1831 or after 1837. His brother, the Rev. John Cormack, wrote an account of female infanticide in Gujarat. (Introduction, p. 49.)

Dance, Nathaniel

BIBLIOGRAPHY: W. Foster 'British Artists in India', *The Walpole Society*, XIX, 1931, 20.

367-369

3 drawings in similar style, two of them inscribed: *Neil Cormack*. Purchased 11 May 1955.

367 Mosque, Mehmabad (Bombay). Between 1818 and 1827 (*Plate 73*).

Inscribed on back in pencil: *at Mahomidabad*.

Water-colour; 11½ by 16½ ins.

368 Tomb near Mehmabad (Bombay). Between 1818 and 1827.

Inscribed on back in ink: *Front view of the Roza near Mahomedabad, Guzeratt. Sketch on bad paper taken on the spot by Neil Cormack*.

Water-colour; 14 by 20 ins.

369 View of Mysore. 1823 or between 1831 and 1837, during Cormack's residence in S. India.

Inscribed on back in ink: *Mysore from the Tank. Neil Cormack*.

Water-colour; 15 by 26 ins.

DANCE, NATHANIEL, later Sir Nathaniel Dance-Holland, Bart.
(1734-1811)

Portrait and subject painter. Dance studied under Hayman, then went to Italy where he fell in love with Angelica Kauffmann. In 1768 he became a founder member of the Royal Academy. In 1790 he married a wealthy widow, added the name Holland to his own, became an M.P., and ceased to paint.

1032 Caricature showing Tulsaji (Raja of Tanjore), Muhammad Ali (Nawab of Arcot), Shitab Rai (Naib of Bihar), Chet Singh (Raja of Benares) and Asaf-ud-daula (Nawab of Oudh) offering gold to Charles James Fox who is standing on the East India Company's Charter with Burke sitting on his left and George III on his right. 1783.

Pen-and-ink and water-colour; 7½ by 9 ins.

Purchased 4 March 1960.

NOTE: The caricature must have been made during the discussion of Fox's Bill in November 1783 showing the 'wronged rulers' endeavouring to get redress. Attributed to Dance by Walker's Gallery, Bond Street, by whom it was acquired with related drawings by Dance.

British Drawings in the India Office Library

DANIELL, THOMAS (1749–1840)

DANIELL, WILLIAM (1769–1837)

Landscape painters and engravers. In India 1786 to 1793. (Introduction, pp. 42–4.)

NOTE: The four hundred and twenty-nine drawings by these artists in the India Office Library would all appear to have been made during the Daniells' visit to India or during their voyages. They are from three sources:

i. WD 139; 140; 188; 189; 1294; 1295; 1479; 2064–2067; 2446–2451; 2775: miscellaneous provenance.

ii. WD 148–246, 363; 364: probably from the Bromley-Davenport collection, Capes-thorne Hall (via Kegan Paul). Attributed to the Daniells by family tradition.

iii. The remainder are from the collection of Sir Henry Russell (2nd Baronet, 1763–1852), Swallowfield Park, Berkshire. Russell had purchased them between 1840 and 1848 from the Daniell family (probably from Thomas Daniell's niece) after that artist's death. Some of the drawings were then mounted by J. Hogarth, c. 1848, on Whatman paper with 1840–44 watermarks. At the same time, titles were copied from the backs of the drawings on to the mounts. In 1931 much of Sir Henry Russell's original collection was sold by the Russell family to Walker's Gallery, Bond Street, from which this group of drawings was acquired for the Library either directly or through Sotheby sales in 1961 and 1962. For a discussion of the Russell drawings, see Hardie and Clayton, 8.

Drawings in groups i and ii are identical in style with those in group iii. A Daniell attribution is further confirmed by a comparison of the subjects and dates inscribed on the drawings with entries in William Daniell's Indian journal.

In the present catalogue no attempt has been made to distinguish the hands of Thomas and William. They have therefore been grouped under a joint heading. William was only seventeen years old when he and his uncle set off on their tour 'up the country'. As his diary shows, many sketches were joint efforts, William using the *camera obscura* and applying the simpler washes, his uncle doing the more sensitive drawing and colouring. William's drawings were, at first, far weaker than those of his uncle, but with constant practice his skill rapidly grew and by 1790 his work had greatly matured.

The numbers and titles inscribed in ink on the back of many drawings were almost certainly written by Thomas, those in pencil by William. For William's handwriting see MSS. Eur. E. 268 (presented by Colonel H. E. M. Cotton, together with WD 2064–2067).

The landscape sketches have been arranged chronologically to give an idea of the itinerary of the artists. Dates have been deduced from inscriptions or from William's journal.

Thirty-two copies of inscriptions mainly from Bijaigarh (U.P.) and Bodhgaya, Rajgir and Ramgarh (Bihar), and twenty-one small notes and sketches of architectural details from Jaunpur (U.P.) and from Deo, Maner, Rohtasgarh, Sasaram (Bihar)

occur in a collection of inscriptions presented to the Library by the Royal Asiatic Society, 18 February 1930.

A further one hundred and nineteen drawings from the Bromley-Davenport collection (source ii) are in the possession of the P. and O. Steam Navigation Company, London. Three hundred and thirty-seven drawings from the collection of Frederick Crace (1779–1859, interior decorator of the Royal Pavilion, Brighton) are in the possession of the Royal Institute of British Architects, London.

BIBLIOGRAPHY: W. Foster, 'British artists in India, 1760–1820', *Walpole Society*, XIX, 1931, 20–3; M. Hardie and Muriel Clayton, 'Thomas and William Daniell: their life and work', *Walker's Quarterly*, (London), nos. 35–36, 1932, containing portions of William Daniell's journal'; T. Sutton, *The Daniells: artists and travellers* (London, 1954); and six articles by Mildred Archer, 'The Daniells in India', *Country Life*, 23 January 1958, 150–51; 'The Daniells in India and their influence on British architecture', *Journal of the Royal Institute of British Architects*, September 1960, 439–44; *The Daniells in India, 1786–1793* (Smithsonian Institution, Washington, 1962); 'India Revealed: sketches by the Daniells', *Apollo*, November 1962, 689–92; 'Picturesque India with the Daniells', *The Connoisseur*, March 1963, 171–75; 'British painters of the Indian Scene', *Journal of the Royal Society of Arts*, CXV, October 1967, 863–79.

158–205; 242–244; 363; 364; 1015; 1294; 1295; 1723–1726; 2021–2027; 2030; 2065; 2066; 2196–2198; 2446–51; 2775

80 drawings made in Calcutta and during a tour in upper India. 1786–91.

1294 Old Council House, Calcutta. c. 1787.

Pen-and-ink wash; 18¼ by 25½ ins.

Purchased 4 June 1958.

NOTE: Original drawing for *Oriental Scenery*, part 2, plate 3.

158 Banyan tree near Calcutta. c. 1787.

Inscribed on back in ink: *Nr. 109. Bhur tree near Calcutta.*

Pencil and wash; 21½ by 30 ins.

Purchased 8 June 1953.

159 Village near Naya Serai (Bengal). c. 8 September 1788.

Inscribed on front of mount in pencil: *Near Nia-serai. Bengal*; on back in ink: *Nr. 46. Near Nia-Sirai.*

Water-colour; 9½ by 12 ins.

Purchased 8 June 1953.

160 View of the river bank of the Ganges or Bhagirathi (Bihar or Bengal). September 1788.

British Drawings in the India Office Library

Inscribed on front in pencil: 10; on back in ink: 33.

Pencil and wash; 8 by $10\frac{1}{4}$ ins.

Purchased 8 June 1953.

- 161 Village on the river bank near Hurroddham (Bengal). 10 September 1788.
Inscribed on front of mount in pencil: *Near Harradum. Hurdum*; on back in ink:
Nr. 42. Near Hurdum. Cossimbazar River.
Water-colour; $9\frac{1}{2}$ by $11\frac{3}{4}$ ins.
Purchased 8 June 1953.
- 1015 S.W. view of the Fakir's Rock in the River Ganges, near Sultanganj (Bihar).
October 1788 (*Plate 63*).
Inscribed on back in ink: *No. 4. Fakeer's Rock near Sultangunje.*
Pencil and wash; $16\frac{3}{4}$ by $23\frac{1}{2}$ ins.
Purchased 10 March 1957.
NOTE: Sketch for *Oriental scenery*, part 5, plate 9.
REPRODUCED: Archer, *Country Life*, 23 January 1958, fig. 1.
- 162 Scene near Pir Pahar, Monghyr district (Bihar). 21 October 1788.
Inscribed on back in ink: *Nr. 24. Near Pir Pahar*; in pencil: *No. 13.*
Pencil and wash; 12 by 19 ins.
Purchased 8 June 1953.
- 2021 River scene, Bihar. 23 November 1788.
Inscribed on front in pencil: *Bank. Nov 23, 1788.*
Wash; $6\frac{1}{4}$ by $11\frac{1}{4}$ ins.
Purchased 9 May 1962.
- 164 Scene near Fazl Ali Khan's Garden, Ghazipur (U.P.). 28 or 29 November 1788.
Inscribed on front in pencil: 36; on back in pencil: *Ghazepoor.*
Pencil and wash; $14\frac{1}{2}$ by 21 ins.
Purchased 8 June 1953.
- 165 Gate of the Chalis Satun (Hall of Forty Pillars), Ghazipur (U.P.). 28 or 29
November 1788.
Inscribed on back in ink: *Nr 74 Gate of the Chalees Satoon Ghazipoor*; in pencil:
No. 17.
Pencil and wash; $15\frac{3}{4}$ by $20\frac{1}{2}$ ins.
Purchased 8 June 1953.
- 166 A ruined bridge near Benares (U.P.). Sketch made either in December 1788 or on
return journey, November or December 1789.
Inscribed on back in pencil: *Near Benares*; in ink: 9.
Pencil and wash; $10\frac{1}{2}$ by $15\frac{3}{4}$ ins.

Daniell, Thomas and William

Purchased 8 June 1953.

NOTE: The Daniells visited Benares between 1 and 5 December 1788 and on their return journey from 17 to 25 November and from 21 to 29 December 1789.

167 Near Shivala Ghat, Benares (U.P.). December 1788 or on return journey, November or December 1789.

Inscribed on back in pencil: *Near Sewalla Gaut, Banaris, No. 13*; in ink: *Nr 6. Near Shuwallah Gaut, Benares.*

Pencil and wash; $14\frac{1}{2}$ by 19 ins.

Purchased 8 June 1953.

1295 Shivala Ghat, Benares (U.P.). December 1788 or on return journey November or December 1789 (*Vol. II, frontispiece*).

Inscribed on front in water-colour: *Shuwallah-Gaut, Bernares.*

Water-colour; $15\frac{3}{4}$ by $24\frac{1}{2}$ ins.

Purchased 4 June 1958.

168 The city of Benares (U.P.). December 1788 or on return journey, November or December 1789 (*Plate 57*).

Inscribed on front of mount in pencil: *Part of the City of Bernares*; on back in ink: *Nr 49. Part of the City of Bernares.*

Water-colour; 15 by $21\frac{1}{4}$ ins.

Purchased 8 June 1953.

1723 A temple with steps leading down to a tank at Ramnagar, near Benares (U.P.). December 1788 or on return journey, November or December 1789.

Inscribed on back in ink: *Near the Temple built by Rajah Cheyt Sing Ramnagur.*

Pencil; $14\frac{1}{2}$ by $20\frac{3}{4}$ ins.

Purchased 8 November 1961.

169 Scene on the River Jumna near Allahabad (U.P.). 17 December 1788 or on return journey, c. 30 October 1789.

Inscribed on front in pencil: 45; on back in ink: 24; in pencil: *On the Jumna near Allahabad.*

Pencil and wash; $10\frac{1}{2}$ by 15 ins.

Purchased 8 June 1953.

2026 River scene near Allahabad (U.P.). c. December 1788 or October 1789.

Inscribed on back in ink: *Near Allahabad.*

Wash; $4\frac{1}{4}$ by $6\frac{1}{4}$ ins.

Purchased 9 May 1962.

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- 2027 Village scene near Allahabad (U.P.). c. December 1788 or October 1789.
Inscribed on back in ink: *Near Allahabad*.
Wash; $7\frac{3}{4}$ by 10 ins.
Purchased 9 May 1962.
- 2025 Village scene, Dalmau (U.P.). 23 December 1788 or 22 October 1789.
Inscribed on mount in pencil: *Dalmau*.
Pencil; $4\frac{1}{4}$ by $6\frac{3}{4}$ ins.
Purchased 9 May 1962.
- 364 Village scene near Muhammadabad (U.P.). 13 January 1789.
Inscribed on front in pencil: *Baiyar, formerly abt 60 forts in the neighbourhood*;
on back in pencil: *Bouyer. No. 6*; in ink: *Nr 45. Beyer near Mohummudabad*.
Pencil and wash; $10\frac{1}{4}$ by $15\frac{3}{4}$ ins.
Purchased 11 May 1955.
- 244 A well at Shikohabad (U.P.). 17 January 1789.
Inscribed on back in ink: *Nr 56. Shekoabad—well at*; in pencil: *Shekoabad. No. 14*.
Pencil and wash; 12 by 19 ins.
Purchased 8 June 1953.
- 170 Tomb of Ahmad Khan, Ahmadpur, near Agra (U.P.). 19 January 1789.
Inscribed on front in pencil: *R. Omedpore. Figures of every description, a washing
gat*; on back in ink: *Nr 65. Tomb at Omedpore near Agra*; in pencil: *Amedpore. No.
21*.
Pencil and wash; 15 by 21 ins.
Purchased 8 June 1953.
- 171 Milestone on the road near Agra (U.P.). c. 20 January 1789.
Inscribed on front in pencil: *15*; on back in pencil: *Koss-Stone on the Road near
Agra*; in ink: *7*.
Pencil and wash; $10\frac{1}{2}$ by $15\frac{3}{4}$ ins.
Purchased 8 June 1953.
- 2065 View of the Taj Mahal from Agra Fort (U.P.). c. 24 January 1789.
Inscribed on back in pencil: *View of the Taj from Agra Fort. W. Daniell. R.A.*
Pencil and pen-and-ink; 4 by 7 ins.
Presented by Colonel H. E. M. Cotton, 10 December 1962.
- 2022 Ruins at Karauli (U.P.). 26 January 1789.
Inscribed on front in pencil: *T. Daniell*; on mount: *Karwoly*.
Pencil; $8\frac{1}{4}$ by $10\frac{1}{2}$ ins.
Purchased 9 May 1962.

Daniell, Thomas and William

- 243 Gate of the Fort, Karauli (U.P.). 26 January 1789.
Inscribed on back in ink: *Nr 60. Fort Gate at Keroulee*; in pencil: *No 23. Kerouli*.
Pencil and wash; $14\frac{3}{4}$ by 21 ins.
Purchased 8 June 1953.
- 172 Rocky scene near Mathura (U.P.). c. 1 February 1789.
Inscribed on front in pencil: *10*; on back in ink: *Nr 102, Mattura*; in pencil: *Matura. No. 43. Near Muttra*.
Pencil and wash; $11\frac{1}{4}$ by $16\frac{1}{4}$ ins.
Purchased 8 June 1953.
- 173 Scene near Mathura (U.P.). c. 1 February 1789.
Inscribed on back in pencil: *Near Matura*; in ink: *133*.
Pencil and wash; 8 by 10 ins.
Purchased 8 June 1953.
- 174 Roadside shrine near Mathura (U.P.). c. 1 February 1789.
Inscribed on front in pencil: *15*; on back in ink: *Nr 96. Near Muttra*; in pencil: *Near Matura. No. 39*.
Pencil and wash; $11\frac{1}{4}$ by $17\frac{1}{4}$ ins.
Purchased 8 June 1953.
- 175 Road and well near Mathura (U.P.). c. 1 February 1789.
Inscribed on front in pencil: *22*; on back in ink: *Nr 104. Near Muttura*; in pencil: *Near Mutura. No. 45*.
Pencil and wash; $14\frac{3}{4}$ by 21 ins.
Purchased 8 June 1953.
- 176 Near Scindia's camp, Mathura (U.P.). c. 1 February 1789.
Inscribed on front in pencil: *19*; on back in ink: *Nr 101. Near Scindia's Camp. Muttra*; in pencil: *near Mutura. The Mosque with three Domes built by Aurungzebe on the site of a Hindoo temple. No. 42*.
Pencil and wash; $11\frac{1}{4}$ by $17\frac{1}{2}$ ins.
Purchased 8 June 1953.
- 177 Hindu temple at Brindaban (U.P.). c. 5 February 1789 (*Plate 61*).
Inscribed on front in pencil: *24*; on back in ink: *Nr 106. Hindoo Temple at Bindrabund*; in pencil: *No. 54. Bindrabund*.
Pencil and wash; 15 by 21 ins.
Purchased 8 June 1953.
NOTE: Sketch for oil painting belonging to Royal Academy of Arts, London (*Catalogue of the Diploma and Gibson Galleries* (London, 1929), no. 169).

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- 178 Ruined temple at Chumau on the road from Agra to Delhi (U.P.). 10 February 1789.
Inscribed on front in pencil: 32; on back in ink: *Nr 2. Chumau on the road from Agra to Delhi*; in pencil: *Choma. No. 60. Chumau. Feb 10 '89.*
Pencil and wash; $11\frac{1}{4}$ by $17\frac{1}{2}$ ins.
Purchased 8 June 1953.
- 179 Mosque in the Quadsia Gardens at Delhi. 2 March 1789.
Inscribed on front in pencil: 13; on back in ink: *Nr 57. Mosque near the New Fort, Delhi*; in pencil: *No. 19. Mosque built by Nawaub Bahadur Sayed Khan by the order of Cotsea Beagum—the Mother of Amed Shah—abt 42 Years ago.*
Pencil and wash: 15 by 21 ins.
Purchased 8 June 1953.
- 1724 Gateway (probably the S.E) at Anupshahr (U.P.). 10 March 1789.
Pencil and wash; $7\frac{1}{2}$ by $9\frac{3}{4}$ ins.
Purchased 8 November 1961.
- 1725 The same scene: gateway (probably the S.E.) at Anupshahr (U.P.). 10 March 1789.
Inscribed on mount in pencil: *Gateway, Anopshehr.*
Pencil and wash; $7\frac{3}{4}$ by $11\frac{1}{2}$ ins.
Purchased 8 November, 1961.
NOTE: This and the preceding drawing were mounted on the same sheet by Sir Henry Russell. They are clearly by different hands and it seems likely that WD 1724 with its competent composition and firmly drawn figures is by Thomas Daniell and WD 1725 by William.
- 2196 Gateway, Sambhal (U.P.). 20 March 1789.
Inscribed on back in ink: *Sumbul. Mar 20 1789.*
Pencil; 8 by $11\frac{3}{4}$ ins.
Purchased 12 April 1964.
- 180 Mosque, Sambhal (U.P.). 24 March 1789.
Inscribed on back in ink: *Nr 6. Mosque at Sumbul on the site of a Hindoo temple*; in pencil: *No 52 Tomb of Humaion's father. The Tomb of Humaion's Father—on the foundation of a Hindoo temple at Sumbul Mar 24. 1789.*
Pencil and wash; 12 by 19 ins.
Purchased 8 June 1953.
NOTE: This mosque was reputedly built by Babar, father of the Mughal emperor Humayun.
REPRODUCED: Archer, *Country Life*, 23 January 1958, fig. 2.

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- 181 Jahangir Khan's Garden, Najibabad (U.P.). 30 March 1789.
Inscribed on front in pencil: 24; on back in ink: *Nr 24. Barrah Derhy in Jehangir Khan's Garden—Nijeibabad*; in pencil: *No. 62. Barrah Derhy built by Jehangir Khan. March 30. 1789.*
Pencil and wash; 12 by 18½ ins.
Purchased 8 June 1953.
- 182 S.E. Bastion of the Afzalgarh Fort (U.P.). 3 April 1789.
Inscribed on front in pencil: 29; on back in ink: *Nr 20. S.E. Bastion of Asoph Ghur*; in pencil: *No. 13. South East Bastion of Assuph Gur. April 3. 1789.*
Pencil and wash; 12 by 19 ins.
Purchased 8 June 1953.
- 2066 The main ghat down to the river, Hardwar (U.P.). 7 April 1789.
Inscribed on back in pencil: *Principal Gaut at Hurdwar.*
Pencil; 5 by 7 ins.
Presented by Colonel H. E. M. Cotton, 10 December 1962.
NOTE: Original drawing for H. Caunter, *Oriental Annual* (London, 1834), 245.
- 183 View from the hills above Hardwar (U.P.). c. 10 April 1789.
Inscribed on back in ink: *Nr 37. View from the Hill, nearly opposite the Hurduar*; in pencil: *No. 146. Taken on the hill nearly opposite Hurduar.*
Water-colour; 12 by 19 ins.
Purchased 8 June 1953.
- 184 Natan, Garhwal (U.P.). 25 April 1789.
Inscribed on front in pencil: 24; on back in pencil: *Natan. No. 78*; in ink: *Nr 63. Natana. Srinagar Mountains.*
Pencil and wash; 8¾ by 13¼ ins.
Purchased 8 June 1953.
- 242 View of the snows from Garhwal (U.P.). c. 26 April 1789.
Pencil and pen-and-ink; 10½ by 12½ ins.
Purchased 8 June 1953.
- 185 Langur Garh in the Srinagar mountains, Garhwal (U.P.). 3 May 1789.
Inscribed on front in pencil: 15; on back in ink: *Nr 56. Lungoor Ghur, Srinagur mountains*; in pencil: *4 days from Srinagar. 3 May. Lung fort. No. 75.*
Pencil and wash; 9¼ by 14¾ ins.
Purchased 8 June 1953.
- 1726 Waterfall in the Srinagar mountains, Garhwal (U.P.). April 1789.
Inscribed on mount in pencil: *Sirinagur Mountains.*
Pencil on buff paper; 16½ by 22½ ins.
Purchased 8 November 1961.

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- 2023 Landscape with mountains and hillman's house, Garhwal (U.P.). April 1789.
Pencil and pen-and-ink; $6\frac{3}{4}$ by $8\frac{1}{4}$ ins.
Purchased 9 May 1962.
- 2024 Mountain landscape, Garhwal (U.P.). April 1789.
Pencil and pen-and-ink; $5\frac{3}{4}$ by $7\frac{1}{4}$ ins.
Purchased 9 May 1962.
- 2446 Mountain landscape, Garhwal (U.P.). April 1789.
Water-colour; 18 by 27 ins.
Circumstances of acquisition unrecorded.
NOTE: *Revised Foster catalogue, no. 142.*
- 2447 Mountain landscape, Garhwal (U.P.); a group of porters in the foreground kindling a fire. April 1789.
Water-colour mixed with oil; 18 by 27 ins.
Circumstances of acquisition unrecorded.
NOTE: *Revised Foster catalogue, no. 143.*
- 2448 Mountain landscape, Garhwal (U.P.). April 1789.
Water-colour mixed with oil; 18 by 27 ins.
Circumstances of acquisition unrecorded.
NOTE: *Revised Foster Catalogue, no. 144.*
- 2449 The River Koa ('Coa-Nuddy'), about ten miles from Kotdwara (U.P.), with porters climbing the rocks. April 1789.
Inscribed on back: *The Coa-Nuddy, about five Koass from Coaduwar Gaut.*
Water-colour mixed with oil; 27 by 18 ins.
Circumstances of acquisition unrecorded.
NOTE: *Revised Foster catalogue, no. 162.*
- 2450 Mountain scene with Deasen, a village between Kotdwara and Srinagar (U.P.), in the foreground. April 1789.
Inscribed on back: *Deasen, a village about midway from Coaduwar Gaut to Sirinagar.*
Water-colour mixed with oil; 18 by 27 ins.
Circumstances of acquisition unrecorded.
NOTE: *Revised Foster Catalogue, no. 163.*
- 2451 The valley of the Alaknanda (U.P.), showing Srinagar, Ranihar and the rope bridge. 27 April 1789.
Water-colour mixed with oil; 18 by 27 ins.
Circumstances of acquisition unrecorded.
NOTE: *Revised Foster Catalogue, no. 164.*

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- 186 Tomb near Afzalgarh (U.P.). 8 May 1789.
Inscribed on front in pencil: 26; on back in ink: *Nr 24. Near Afzulgar*; in pencil: *No. 38. Near Afzulgur. May 8. 89.*
Pencil and wash; 12 by 18 $\frac{3}{4}$ ins.
Purchased 8 June 1953.
- 2197 Landscape with trees and fort in distance, Bisoulah (U.P.). 19 May 1789.
Inscribed on back in ink: *Near Bisoula Fort. May 19. 1789.*
Pencil; 7 $\frac{3}{4}$ by 12 ins.
Purchased 12 April 1964.
- 187 The Tomb of Hafiz Rahmat Khan, Bareilly (U.P.). Late May 1789.
Inscribed on front of mount in pencil: *The Tomb of Hafiz Ramut. Bareilli. Rohilcund*; on back in ink: *Nr 41. The Tomb of Hafiz Ramut. Bareilli. Rohilcund.*
Pencil and water-colour; 12 by 19 ins.
Purchased 8 June 1953.
- 191a & b Panorama of Fyzabad (U.P.) from across the river. 12 July 1789.
Inscribed on front in pencil: 5,6, *Fyzabad. Dowlat Khannah*; on back in pencil: *Dowlat Khannah. Fyzabad. July 12, 1789.*
Pencil and wash; 12 by 37 ins (in two sections).
Purchased 8 June 1953.
- 188 View of Lucknow taken from the opposite bank of the River Gumti (U.P.).
c. 16 August 1789.
Inscribed on front of mount in pencil: *81a. 5706. Lucknow.*
Pencil and water-colour; 11 $\frac{1}{4}$ by 18 $\frac{1}{2}$ ins.
Purchased 4 December 1954.
- 189 View of the Palace of Nawab Shuja-ud-daula, Lucknow, from the River Gumti (U.P.). *c.* 16 August 1789.
Inscribed on front of mount in pencil: *95a. 5705 Lucknow.*
Pencil and water-colour; 11 $\frac{1}{4}$ by 18 $\frac{1}{2}$ ins.
Purchased 4 December 1954.
NOTE: This sketch appears to have provided the background for *Oriental scenery*, part 3, plate 16.
- 190 Aishbagh, pavilion and garden at Lucknow (U.P.). 3 October 1789.
Inscribed on front in pencil: 4. *Ishe Baug. Lucknow*; on back in pencil: *Ishi Baug. Lucknow. Oct 3. '89.*
Pencil and wash; 10 $\frac{1}{2}$ by 16 ins.
Purchased 8 June 1953.

British Drawings in the India Office Library

- 192 Village scene near Nobusta on the Ganges (U.P.). 23 October 1789.
Inscribed on front of mount in pencil: *Near Nobusta—on the Ganges. 13*; on back in ink: *Nr 19. Nobusta—western side of the Ganges near Currah.*
Water-colour; $10\frac{1}{2}$ by $15\frac{3}{4}$ ins.
Purchased 8 June 1953.
- 2198 Zenana apartments inside the Fort, Allahabad (U.P.). c. 6 November 1789.
Inscribed on back in ink: *No. 195. The Zenanah Apartments Allahabad.*
Pencil; $11\frac{3}{4}$ by 19 ins.
Purchased 12 April 1964.
- 2775 The Chalis Satun (Hall of Forty Pillars), Allahabad (U.P.). c. 6 November 1789.
Water-colour; $16\frac{3}{4}$ by 23 ins.
Circumstances of acquisition unrecorded.
NOTE: Original drawing for *Oriental Scenery*, part 1, plate 6. *Revised Foster catalogue*, no. 501.
- 193 View of the River Gumti near Jaunpur (U.P.). Made during a visit to Jaunpur 26 November to 14 December 1789 (*Plate 60*).
Inscribed on front in pencil: 26; on back in ink: *Nr 64. Near Khuludgeabad—on the Goomty*; in pencil: *Near Jaunpur, Goomty.*
Pencil and wash; $12\frac{1}{4}$ by $15\frac{1}{2}$ ins.
Purchased 8 June 1953.
- 194 View of the River Gumti near Jaunpur (U.P.). Made during a visit to Jaunpur 26 November to 14 December 1789.
Inscribed on front in pencil: 21; on back in ink: *Nr 60. Above the bridge Jaunpur on the Goomty*; in pencil: *No 24. Near Jaunpore—Goomty.*
Pencil and wash; $13\frac{1}{2}$ by 19 ins.
Purchased 8 June 1953.
REPRODUCED: Archer, *Country Life*, 23 January 1958, fig. 3.
- 195 Scene near the Fort, Jaunpur (U.P.). Made during a visit to Jaunpur 26 November to 14 December 1789.
Inscribed on front in pencil: 11; on back in ink: *Nr 50. Near the Fort, Jaunpore*; in pencil: *No 19. Near the Fort, Jaunpore.*
Pencil and wash; $15\frac{1}{2}$ by 21 ins.
Purchased 8 June 1953.
- 196 View of the bastion of a fort and a mosque, perhaps near Jaunpur (U.P.). Made during a visit to Jaunpur 26 November to 14 December 1789.
Inscribed on front in pencil: 47; on back in ink: 26; in pencil but in modern hand: ? *Near Jaunpore.*

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Pencil and wash; 9 by 14 ins.

Purchased 8 June 1953.

- 363 Scene in the town, Jaunpur (U.P.). Made during a visit to Jaunpur 26 November to 14 December 1789.

Inscribed on back in ink: *In the Town, Jaunpore.*

Pencil and wash; 9 by $15\frac{3}{4}$ ins.

Purchased 11 May 1955.

- 197 View at Mau (U.P.). c. 7–10 January 1790.

Inscribed on front in pencil: 88; *Mow*; on back in ink: 27.

Pencil and wash; $6\frac{1}{4}$ by $10\frac{1}{4}$ ins.

Purchased 8 June 1953.

- 163 The temple of Kali, Agori, on the river Son (U.P.). c. 12 January 1790.

Inscribed on back in pencil: No. 33. *Temple of Bowannee—Agowree*; in ink: Nr 140. *Temple of Kallee at Agowree on the River Soane*; in another hand: *Hurgoeree. Dr Wilkins.*

Pencil and wash; 15 by 21 ins.

Purchased 8 June 1953.

- 198 Shergarh (Bihar). 27 January 1790.

Inscribed on front in pencil: 31. *Near Kirmah*; on back in ink: Nr 35. *Part of Shere Ghur*; in pencil: No 100. *Near Shere Gur.*

Pencil and wash; 12 by $15\frac{1}{2}$ ins.

Purchased 8 June 1953.

- 199 Rohtasgarh (Bihar). February 1790.

Inscribed on front in pencil: 58; on back in ink: 65; in pencil: *Rotas Ghur. No. 66.*

Pencil and wash; $11\frac{1}{2}$ by $15\frac{3}{4}$ ins.

Purchased 8 June 1953.

- 200 A Hindu temple, Rohtasgarh (Bihar). February 1790.

Inscribed on front in pencil: 21; on back in ink: Nr 56. *Hindoo Temple. Rhotas Ghur*; in pencil: No 77.

Pencil and wash; $16\frac{1}{2}$ by 21 ins.

Purchased 8 June 1953.

NOTE: Original sketch for *Oriental scenery*, part 1, plate 11.

- 201 Western gate of Sher Shah's Tomb, Sasaram (Bihar). February 1790.

Inscribed on back in ink: *Westn Gate leads to Shere Shah's Tomb Sasseram*; in pencil: No 92.

Pencil and wash; 12 by 19 ins.

Purchased 8 June 1953.

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- 202 Hindu temple near Madanpur (Bihar). February 1790.
Inscribed on front in pencil: 5; on back in ink: *Nr 74. Hindoo Temple on a hill near Muddunpore*; in pencil: *No 127*.
Pencil and wash; 15 by 17 ins.
Purchased 8 June 1953.
- 203 View of Aurangabad (Bihar). February 1790.
Inscribed on front in pencil: 7; on back in pencil: *130. Aurungabad*.
Pencil and wash; $10\frac{3}{4}$ by $14\frac{3}{4}$ ins.
Purchased 8 June 1953.
- 204 View of Deo (Bihar). March 1790.
Inscribed on front of mount in pencil: *15. Deo—Bahar*; on back in ink: *Nr 21. Deo in the Gya District*.
Water-colour; $11\frac{3}{4}$ by 16 ins.
Purchased 8 June 1953.
- 205 A Hindu temple, Gaya (Bihar). March 1790.
Inscribed on back in ink: *Nr 81. Hindoo Temple at Ghyah*; in pencil: *No 126. Pirpether Maha Isser built by Maun Sing Maha Deo's Baup (father)*.
Pencil and wash; $16\frac{1}{2}$ by $23\frac{3}{4}$ ins.
Purchased 8 June 1953.
- 2030 River scene with European bungalows and pinnace, Bhagalpur (Bihar). c. 1790.
Inscribed on back in ink: *Bhagalpore Nulla*.
Oval, pencil; $9\frac{3}{4}$ by $13\frac{1}{2}$ ins.
Purchased 9 May 1962.
- 206–239; 241; 547; 1014; 1016; 1728–1730; 2031; 2199; 2200
- 44 drawings made during a tour in south and western India. 1792–93.
- 206 View of Vellore (Madras). 16 April 1792.
Inscribed on back in pencil: *Vellore. Apl 1792. No. 5*; in ink: *154. Vellore*.
Pencil; 15 by $21\frac{1}{2}$ ins.
Purchased 8 June 1953.
- 207 View of Vellore (Madras). 16 April 1792.
Inscribed on back in ink: *Nr 7. Part of Vellore*; in pencil: *Vellore. Apl 1792*.
Pencil; $14\frac{1}{2}$ by 18 ins.
Purchased 8 June 1953.

- 208 Temple and choultry (a travellers' rest house), Binjaveram (Madras). 18 April 1792.
Inscribed on back in ink: *Nr 74. Brinjaveram Choultry and Pagoda.*
Pencil and wash; 15 by 21½ ins.
Purchased 8 June 1953.
- 209 Ambur Fort (Madras). 19–22 April 1792.
Inscribed on back in ink: *174. Amboor*; in pencil: *Amboor.*
Pencil; 11¼ by 15 ins.
Purchased 8 June 1953.
- 210 Ambur Fort (Madras). 19–22 April 1792.
Notes on front in pencil; on back in ink: *59. Amboor ghur.*
Pencil; 10¾ by 15 ins.
Purchased 8 June 1953.
- 211 Sketch map, probably made near Ambur (Madras). 19–22 April 1792.
Notes on front in pencil.
Pencil; 11 by 15 ins.
Purchased 8 June 1953.
- 212 Pedanaikdurgum Ghat (Mysore). 23 April 1792.
Inscribed on front in pencil: *Vincatagherry Gaut*; on back in ink: *196. Pedinaig-durgum Ghaut.*
Pencil; 11 by 15 ins.
Purchased 8 June 1953.
- 241 Pedanaikdurgum Ghat (Mysore). 23 April 1792.
Inscribed on front in pencil: *Buturhullee Ghaut*; on back in ink: *22 Pedinaigdurgum ghaut.*
Pencil and wash; 10½ by 15 ins.
Purchased 8 June 1953.
- 213 View of 'Mugwaukul', near Kolar (Mysore). 24 April 1792.
Inscribed on back in ink: *148. At Mugwaukul. Apl 24. 1792*; in pencil: *No. 9.*
Pencil; 12¼ by 15¾ ins.
Purchased 8 June 1953.
NOTE: See MacKenzie WD 572, 'Malwakul'.
- 214 View of Kolar (Mysore). 25 April 1792.
Inscribed on back in pencil: *Colar. Apl. 25. 1792.*
Pencil; 7½ by 10¾ ins.
Purchased 8 June 1953.

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- 215 Tomb of Tati Nayyak, Kolar (Mysore). 25 April 1792.
Inscribed on back in ink: *157. Tomb of Tutty Naig at Colar*; in pencil: *Tomb of Tutty Naig at Colar. Hyder father. Apl. 25. 1792. No. 21.*
Pencil; 15 by $21\frac{3}{4}$ ins.
Purchased 8 June 1953.
- 216 View of a hill near Nursapur (Mysore). 26 April 1792.
Inscribed on back in ink: *42. near Nursipoor—Banglre*; in pencil: *Near Nursypore between Colar & Oocota. 26 Apl. 1792.*
Pencil; 11 by 15 ins.
Purchased 8 June 1953.
- 217 The army of Lord Cornwallis, encamped near Bangalore (Mysore). 29 April 1792.
Inscribed on front in pencil; *The Encampment of Ld. Cornwallis at 5 miles E of Bangalore on 29 Apl 1792. Composed of abt 40,000, extent 4 miles long*; on back in ink: *228. Grand Army near Bangalore*; in pencil: *No. 20.*
Pencil; 15 by $21\frac{1}{2}$ ins.
Purchased 8 June 1953.
NOTE: Peace had been made by the British with Tipu Sultan, ruler of Mysore, in March 1792 and the British army was now in occupation of Bangalore. The Daniells encountered a detachment of the troops with guns and wounded.
- 218 Temple near Bangalore (Mysore). 1 May 1792.
Inscribed on front in pencil: *Sheeva Gunga*; on back in ink: *Near Bangalore. May 1st. 1792*; in ink: *47. near Bangalore.*
Pencil; 11 by $12\frac{1}{2}$ ins.
Purchased 8 June 1943.
- 219 Sculpture of Nandi in a temple near Bangalore (Mysore). 1 May 1792.
Notes on sketch in pencil, measurements, etc.; on back in ink: *Near Bangalore. May 1st. 1792.*
Pencil; 15 by 11 ins.
Purchased 8 June 1953.
- 220 Temple near Bangalore (Mysore). 1 May 1792.
Inscribed in back in ink: *150. Near Bangalore. May 1 1792*; in pencil: *No. 17.*
Pencil; 15 by 15 ins.
Purchased 8 June 1953.
- 221 Temple near Bangalore with Nandidrug in the distance (Mysore). 1 May 1792.
Inscribed on back in ink: *13. Near Bangalore*; in pencil: *Near Bangalore. Nundyroog in the distance. No. 18.*
Pencil and wash; 16 by $21\frac{1}{4}$ ins.
Purchased 8 June 1953.

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- 222 Temple near Bangalore (Mysore), with Savandrug in the distance. 1 May 1792
(Plate 64).
Inscribed on back in ink: *Nr 34. Near Bangalore—Sauvern Droog in the Distance*;
in pencil: *Near Bangalore. Severn Droog in the distance*.
Pencil and wash; 15 by 21½ ins.
Purchased 8 June 1953.
- 223 Temple near Bangalore (Mysore). 1 May 1792.
Inscribed on back in ink: 227. *Near Bangalore*; in ink: *Near Bangalore. May 1st, 1792*; in pencil: 15.
Pencil; 15 by 16¾ ins.
Purchased 8 June 1953.
- 224 View of Naldrug (Madras). 7 May 1792.
Inscribed on back in ink: 225. *Nul Durgum*; in pencil: *Nul Durgum. May 7. 1792*.
Pencil and wash; 15 by 20 ins.
Purchased 8 June 1953.
- 225 View of Oriyadrug in the Baramahal Hills (Madras). 7 May 1792.
Inscribed on front in pencil: *Ooorin Durgum*; on back in ink: 75. *Oorin droog Baramahl*.
Pencil; 11 by 15 ins.
Purchased 8 June 1953.
- 226 View of Rayakottai (Madras). 9 May 1792.
Inscribed on back in ink: 199 *Raicotta*; in pencil: *Riacotta. May 9th, 1792*.
Pencil; 11 by 14¾ ins.
Purchased 8 June 1953.
- 227 Hills between Verapadrug and Cauverypatam (Madras). 11 May 1792.
Inscribed on front in pencil: *between Verapadroog & Caveripatam*; on back in ink: 52. *between Verapadroog & Caveripatam*.
Pencil and wash; 11 by 15 ins.
Purchased 8 June 1953.
- 1016 View of Sankaridrug (Madras). 24 May 1792.
Pencil and wash; 16¼ by 21¼ ins.
Purchased 10 March 1957.
NOTE: Sketch for *Oriental scenery*, part 4, plate 7.
REPRODUCED: Archer, *Country Life*, 23 January 1958, fig. 4.
- 229 Kuttalam Ghat on the Cauvery River (Madras). 3 June 1792.
Inscribed on back in ink: 27. *Courtallum Gaut on the Cauvery*; in pencil: *Cauvery Gaut. Near Trichinopoly*.

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Pencil and wash; 11 by 15 ins.

Purchased 8 June 1953.

- 1729 Ruined temple, probably the temple of Vishnu, Srirangam (Madras). 6 June 1792.
Inscribed on back in ink: *Great Pagoda. Sranghum.*
Pencil; $16\frac{1}{2}$ by $28\frac{1}{4}$ ins.
Purchased 8 November 1961.
- 228 View of Trichinopoly (Madras). 8 June 1792.
Inscribed on back in ink: *166. Trichinopoly.*
Pencil and wash; oval, 15 by $21\frac{1}{2}$ ins.
Purchased 8 June 1953.
- 230 View of Atur (Madras). 24 June 1792.
Inscribed on back in ink: *17. Attoor near Dindigul*; in pencil: *Attoor. Dindigul Dis. 24 June.*
Pencil and wash; 11 by 15 ins.
Purchased 8 June 1953.
- 231 View of Atur (Madras). 24 June 1792.
Inscribed on back in pencil in modern hand: *Attoor, near Dindigul.*
Pencil and wash; $10\frac{3}{4}$ by $14\frac{3}{4}$ ins.
Purchased 8 June 1953.
- 1728 Hilly scene with choultry (travellers' rest house) near Atur (Madras). June 1792.
Inscribed on back in ink: *229 Near Atoor*; on front in pencil: *Atoor.*
Pencil; $13\frac{3}{4}$ by $21\frac{1}{4}$ ins.
Purchased 8 November 1961.
- 2199 Landscape with river, hills and building on left, Teppakulam (Madras). 3 July 1792.
Inscribed on back in ink: *175 Near Teppacollum.*
Pencil; $13\frac{1}{2}$ by $21\frac{1}{4}$ ins.
Purchased 12 April 1964.
- 232 Ruins at Madura (Madras). c. 3 July 1792.
Inscribed on back in ink: *21. Ruins at Madura.*
Pencil and wash; 11 by $14\frac{3}{4}$ ins.
Purchased 8 June 1953.
- 233 The Thousand Pillar Choultry (travellers' rest house), Madura (Madras). 3 July 1792.
Inscribed on back in ink: *N. 53. Part of the Thousand Pillar Choultry, Madura*; in pencil: *Thousand Pillar Choultry and Temple & ? No. 4*; notes on front in pencil.

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Pencil; 15 by 21½ ins.
Purchased 8 June 1953.

- 234 Scene near Srivilliputtur (Madras). *c.* 20 July 1792.
Inscribed on back in ink: 129, *Near Allegreycoil. Near Chevulpettore*; in pencil:
near Allygreycoil. Shevalpettore.
Pencil and wash; 9 by 14½ ins.
Purchased 8 June 1963.

- 1730 Hilly scene with domed building near Srivilliputtur (Madras). July or August 1792.
Inscribed on back in ink: 218 *Near Chevalpettore*; notes on front in pencil.
Pencil; 19¼ by 29¼ ins.
Purchased 8 November 1961.

- 1014 Temple near Tinnevelly (Madras). July or August 1792 (*Plate 62*).
Inscribed on back in ink: 216. *Near Tinnevelly.*
Pencil and wash; 15¾ by 21½ ins.
Purchased 10 March 1957.
REPRODUCED: Archer, *Country Life*, 23 January 1958, fig. 5.

- 2031 Waterfall, perhaps at Papanasam (Madras). August 1792.
Inscribed on mount in pencil: *Pappunassam?*
Pencil and pen-and-ink; 4¾ by 6 ins.
Purchased 9 May 1962.

- 236 Waterfall at Vannar Turtham (Madras). 3 August 1792.
Inscribed on back in ink: 40. *Upper Fall. Vannar Turthoom*; in pencil: *No. 14. Upper Fall. Vannar Turthoom. Augt 1792.*
Pencil and water-colour; 15 by 21½ ins.
Purchased 8 June 1953.

- 237 Cape Comorin from Kalakkad (Madras). 7 August 1792.
Inscribed on back in ink: 160. *Cape Comorin from Calcad*; in pencil: *Cape Comorin. August. 7. '92.*
Pencil and wash; 11 by 14¾ ins.
Purchased 8 June 1953.

- 235 Sautpati near Ambasamudram (Madras). 9 August 1792.
Inscribed on back in ink: 159. *Sautputtee—near Ambassumdrum. Tinnevelly District*; in pencil: *Sautputtee near Ambasumdrum. Aug. 9. 1792.*
Pencil and wash; 11 by 15 ins.
Purchased 8 June 1953.

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- 2200 Ramparts of Fort St. George, Madras, overlooking the beach and sea. November 1792.
Inscribed on back in ink: *Part of Madras*.
Pencil; 12 by 21 ins.
Purchased 12 April 1964.
- 238 View of road and bridge, Madras. Between November 1792 and February 1793.
Inscribed on back in pencil: *Part of Madras*; in ink: 53.
Pencil; 11 by 15 ins.
Purchased 8 June 1953.
- 239 Distant view of St. Thomas's Mount near Madras. 17 January 1793.
Inscribed on front in pencil: *Sedapettah—Jany 17. 1793*; on back in ink: 52. *Distt view of St Thomas' Mount near Madras*.
Pencil; 11 by 14 ins.
Purchased 8 June 1953.
- 547 Caves 10 and 12 Kanheri, Salsette (Bombay): Cave 10, the 'Darbar Hall', on the right, Cave 12 on the left. 20 July 1793 (*Plate 59*).
Inscribed on back in ink: *One of the Upper Caves at Kanaree. Salsette: July 20th, 1793*.
Wash; 13½ by 19 ins.
Purchased 4 May 1956.
- 240; 1731–1735
- 6 drawings made in China and St. Helena during the return voyage to England. 1793–94.
WD 240 purchased 8 June 1953; WD 1731–1735 purchased 8 November 1961.
- 1731 View of Dane Island, near Whampoa (China). Late 1793 or early 1794.
Inscribed on back in ink: *Danes Island. Whampoa China*.
Pencil and wash; 20 by 28½ ins.
- 1732 Verandah, with corinthian columns, of house used by British Embassy in Canton (China); other factory buildings and river with junks in background. January 1794.
Inscribed on back in ink: *Embassy's Veranda Canton China Jany 1794*.
Pencil; 14¼ by 20½ ins.
- 1733 Hills by the Bogue, the entrance to the Pearl River, about forty miles from Canton (China). 16 March 1794.
Inscribed on back in ink: *Left of the entrance Bogue 16th March 1794*. Notes on front in pencil.
Pencil; 12¼ by 16½ ins.

Daniell, Thomas and William

- 1734 Rocky coast near Macao (China), sailing boats in foreground. 1794.
Inscribed on back in ink: *Near Macao China*.
Pencil and wash; $19\frac{1}{2}$ by $28\frac{1}{2}$ ins.
- 1735 Rocky coast near Macao (China). 1794.
Inscribed on back in ink: *No 65 Near Macao China*.
Pencil; $14\frac{3}{4}$ by 21 ins.
- 240 Rocks at Sandy Bay, St. Helena. June 1794 (*Plate 58*).
Inscribed on back in pencil: *Lot & Family. Sandy Bay. St. Helena. June 1794*.
Water-colour and pencil; $15\frac{1}{2}$ by $21\frac{1}{2}$ ins.

1714-1722

9 drawings. Purchased 8 November 1961.

These drawings, which had previously formed part of a large bound gold-edged volume, with titles neatly inscribed in a copper-plate hand, were some of the originals for engravings in *Oriental scenery*. The dates given in the catalogue entries below refer to the Daniells' visit.

It would seem that the Daniells first made rapid sketches in pencil or in pencil and wash on the spot. A selection of sketches for engraving was then made and these were carefully redrawn in greater detail. The present drawings are some of these. All but two are squared up to help in transferring the drawing to the plate.

- 1714 View of the Palace of Raja Balwant Singh, Ramnagar near Benares (U.P.), the Ganges with boats in the foreground. Thomas and William are seated on the deck of a pinnace which flies the Union Jack. 5 December 1788.
Originally inscribed on mount in ink and pencil: *Ramnugar, near Benares, on the River Ganges*.
Pencil; 16 by $23\frac{3}{4}$ ins.
NOTE: Drawing for *Oriental scenery*, part 1, plate 14. Squared.
- 1715 Gate leading to a mosque, Chunargarh (U.P.). 7 December 1788.
Originally inscribed on mount in ink and pencil: *Gate leading to a Musjid at Chunar Ghar*.
Pencil; $16\frac{1}{4}$ by $23\frac{3}{4}$ ins.
NOTE: Drawing for *Oriental scenery*, part 1, plate 24. Squared.
- 1716 View of the Quadsia Bagh on the Jumna, Delhi (U.P.). February or March 1789.
Originally inscribed on mount in ink and pencil: *North East View of the Cotsea Bhaug on the River Jumna, Delhi*.
Pencil; 16 by $23\frac{3}{4}$ ins.
NOTE: Drawing for *Oriental scenery*, part 1, plate 3. Squared.

British Drawings in the India Office Library

- 1717 The Jami Masjid, Delhi (U.P.). 18 February 1789.
Originally inscribed on mount in ink and pencil: *The Jumnah Musjid, Delhi*.
Pencil; $15\frac{1}{2}$ by $23\frac{1}{2}$ ins.
NOTE: Drawing for *Oriental scenery*, part 1, plate 23. Squared.
- 1718 The Rock of Trichinopoly (Madras), with the River Cauvery in the foreground.
June 1792.
Originally inscribed on mount in ink and pencil: *The Rock of Trichinopoly taken on the River Cauvery*.
Pencil; $16\frac{1}{4}$ by $23\frac{1}{2}$ ins.
NOTE: Drawing for *Oriental scenery*, part 2, plate 19. Squared.
- 1719 View of the Fort of Trichinopoly (Madras); a ghat, with figures bathing, in the foreground. June 1792.
Originally inscribed on mount in ink and pencil: *View of the Fort of Trichinopoly*.
Pencil; $15\frac{3}{4}$ by $23\frac{1}{2}$ ins.
NOTE: Drawing for *Oriental scenery*, part 2, plate 21. Squared.
- 1720 View at Mamallapuram (Madras) showing the lion, elephant and raths.
November 1792.
Pencil; 16 by $23\frac{3}{4}$ ins.
NOTE: Drawings for *Oriental scenery*, part 5, plate 1. Squared.
- 1721 Bas relief of the 'Descent of the Ganges', Mamallapuram (Madras). November 1792.
Pencil; 16 by $23\frac{1}{2}$ ins.
NOTE: Drawing for *Oriental scenery*, part 5, plate 2.
- 1722 Distant view of Black Town (Madras), an elephant and palanquin in foreground.
November 1792.
Originally inscribed on mount in ink and pencil: *Part of the Black Town, Madras*.
Pencil; 16 by 24 ins.
NOTE: Drawing for *Oriental scenery*, part 2, plate 8. Squared.
- 140; 245; 246; 1727; 2028; 2029; 2032–2039; 2064; 2201
- 16 miscellaneous sketches, chiefly landscapes.
- 2028 River scene perhaps near Barh (Bihar). c. November 1788.
Inscribed on back in ink: 79. *Below Barah*.
Wash; $7\frac{1}{2}$ by $10\frac{1}{4}$ ins.
Purchased 9 May 1962.

Daniell, Thomas and William

- 2029 River scene perhaps near Barh (Bihar). *c.* November 1788.
Inscribed on front in pencil: *near Bhara.*
Wash: $7\frac{1}{2}$ by $10\frac{1}{2}$ ins.
Purchased 9 May 1962.
- 2064 Scene, probably on the Ganges with temples on the river bank; sailing boat in foreground. *c.* 1789.
Inscribed on front in pencil: *W.D.*
Pencil; $4\frac{1}{2}$ by 7 ins.
Presented by Colonel H. E. M. Cotton, 10 December 1962.
- 1727 Temple, Brahmanigarh (?). *c.* 1789–90.
Inscribed on front in pencil: *52 Bramineegur. The Temple.*
Pencil and crayon; $16\frac{1}{4}$ by $23\frac{1}{4}$ ins.
Purchased 8 November 1961.
- 245 A scene near Cotumba (?) (S. India?). *c.* 1792.
Inscribed on back in ink: *Nr 68. Near Cotumba:* in pencil: *No 61.*
Pencil and wash; $10\frac{1}{2}$ by $15\frac{3}{4}$ ins.
Purchased 8 June 1953.
- 246 Hill fort, Turnacoonda (?) (S. India?). *c.* 1792.
Inscribed on back in ink: *226. Turnacoonda;* in pencil: *No. 30.*
Pencil; 15 by $21\frac{1}{2}$ ins.
Purchased 8 June 1953.
- 2032 Hilly scene, S. India (?). *c.* 1792.
Inscribed on back in ink: *210 Near Teramungulum;* inscription on front in pencil illegible.
Wash; $10\frac{3}{4}$ by 15 ins.
Purchased 9 May 1962.
- 2201 Landscape with hills and palm trees near 'Totium' (S. India?). 1792.
Inscribed on back in ink: *Near Totium.*
Pencil; $10\frac{3}{4}$ by $14\frac{3}{4}$ ins.
Purchased 12 April 1964.
- 140 A carriage with three outriders approaching a palatial house or assembly rooms. *c.* 1800.
Inscribed on front in ink: *W. Daniell.*
Wash: $4\frac{1}{4}$ by $7\frac{1}{4}$ ins.
Purchased 3 November 1954.

British Drawings in the India Office Library

2033–2039 7 unidentified landscapes in India.

Wash; various sizes.

Purchased 9 May 1962.

1751–1788

38 drawings of Indian sculptures and architectural details.

Purchased 6 January 1962.

1751 Three figures from Agori (U.P.). 12 and 13 January 1790.

Inscribed on front in pencil: *Hindoo Figures—at Agouree, on the Soan.*

Pencil and wash; $4\frac{3}{4}$ by 8 ins.

1752 Sculpture of Vishnu and Lakshmi, Agori (U.P.). 12 and 13 January 1790.

Inscribed on front in pencil: *Vishnou & his Wife Latchemi*; also notes.

Pencil and wash; 14 by $9\frac{3}{4}$ ins.

1753 Three groups of figures from Agori (U.P.). 12 and 13 January 1790.

Inscribed on front in pencil: *Narsing, at Agouree on the Soane.*

Pencil and wash; $4\frac{3}{4}$ by 8 ins.

1754–1763 Various sculptured figures of Hindu deities from unidentified sites. 1788–93.

Pencil, and pencil and wash.

1764–1765 Two drawings of sculptures at Mamallapuram (Madras). 1793.

Inscribed on front in ink: *Near the Hindoo Temple on the sea beach Mauveliporam.*

Pencil; 8 by $7\frac{1}{2}$ and $4\frac{1}{2}$ by 6 ins.

1766–1770 Five drawings of sculptures from unidentified sites. 1788–93.

Pencil.

1771–1786 Sixteen drawings of architectural details from Hindu and Muhammadan buildings in India, including Colgong, Deo, Bodhgaya. 1788–93.

Pencil.

1787 Sculpture of Krishna in the *kadam* tree, the milk-maids begging for their clothes, Trinomali (Madras). 1793.

Inscribed on front in water-colour: *Crishna & ye Gopis from a Pillar of a large Choultry, near Trinomali in the Carnatic.*

Wash on buff paper; $16\frac{1}{2}$ by $9\frac{1}{2}$ ins.

NOTE: See WD 1798.

1788 Lotus roundel from a cave, Salsette (Bombay). 1793.

Inscribed on front in water-colour: *On the ceiling of a Cave, formerly a Temple of the Hindoos, at Ambolih, on the Island of Salset near Bombay*; also notes.

Wash on buff paper; 11 by $10\frac{1}{2}$ ins.

Daniell, Thomas and William

1789–1799.

11 drawings of details of Indian sculpture, made in India between 1786 and 1793.

Pencil, and pen-and-ink; various sizes.

Purchased 9 May 1962.

1800–1815

16 drawings of architectural details in N. India made between 1786 and 1792.

Pencil, pen-and-ink, and wash; various sizes.

Purchased 9 May 1962.

1816–1859

44 drawings of animals: horses, camels, elephants, shawl-goats, bullocks, water-buffaloes, two-headed calf, bears, monkeys, nilgai, sambar, pangolin and sea-spider, made in India or on voyages between 1785 and 1793.

Pencil, pen-and-ink, and wash; various sizes.

Purchased 9 May 1962.

1860–1875

16 drawings of various kinds of transport: bullock carts (WD 1861–1864), rāths (1865–1877), palanquins (1868–1870), tents (1871–1875), made in India between 1786 and 1793.

Pencil, and wash; various sizes.

Purchased 9 May 1962.

1876–1942

67 miscellaneous figure studies, including Nairs (WD 1876, 1877), Collery (1878), Polygar (1879), Chetty caste, Malabar (1880), dancing girl (1885), Patna bearer (1886), painter and carpenter (1887), ‘Mater boy’ (1889), ‘sarkars’ (1890–1891), ‘Netty Sobywalla’ (1892), ‘Bewurs’ (1893), hawkers (1894), fakirs (1906–1910), ‘masalchis’ (1921–1922), ‘bhistis’ (1931–1933), ‘abdars’ (1934), sword-sharpeners (1935), Persians (1936), ‘Bukturnposh. Optshee’ (1939), made in India between 1786 and 1793.

Pencil, pen-and-ink, and wash; various sizes.

Purchased 9 May 1962.

1943–2010; 2068

69 miscellaneous sketches of costume, everyday things and scenes (‘manners and customs’), made in India between 1786 and 1793, including studies of turbans (WD

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1943–1950), details of costume, jewellery, arms, saddle-cloths, musical instruments and chauris (1951–1965), baskets, sugar press, irrigation machinery (1966–1970), village scenes, Kali puja (1977), Muharram at Berhampore, Bengal (1979–1980), ‘Casting out the Devil’ (1982), ‘Day of marriage of Ram and Sita’ (1987), bridegroom’s procession at marriage (1988), ‘Scindia’s camp near Muttra’ (1922), burning ghat (1993, 1994), dying Hindu (1995), dandies making an anchor (2000), swathed head of a child (2068). Pencil, pen-and-ink, and wash; various sizes.

Purchased 9 May 1962, with the exception of WD 2068 presented by Colonel H. E. M. Cotton, 10 December 1962.

2011–2018

8 drawings of costume and everyday utensils in China, Malaya and Straits of Sunda, made on the voyage to India or on the way back to England in 1785 or 1793 to 1794. Pencil, pen-and-ink, and wash; various sizes.

Purchased 9 May 1962.

1736; 2019; 2020

3 drawings of trees made in India between 1786 and 1793.

1736 A palm tree (*Caryota* species, possibly *urens*) with details of fruit and leaves.
Pencil, pen-and-ink and water-colour; 19 by 11 $\frac{3}{4}$ ins.
Purchased 8 November, 1961.

2019 Date palm (*Phoenix Dactylifera*).
Pencil and wash; 10 by 6 $\frac{3}{4}$ ins.
Purchased 9 May 1962.

2020 Leaf of a ‘Kujur tree’.
Inscribed on front in pencil: *Cajure tree*.
Pencil and wash; 14 $\frac{1}{2}$ by 9 $\frac{3}{4}$ ins.
Purchased 9 May 1962.

1600; 1601

2 drawings of soldiers of Tipu Sultan. 1792.

Pencil; 10 $\frac{3}{4}$ by 7 $\frac{1}{2}$ ins.

Purchased 7 March 1961.

1600 A rocket-bearer of Tipu Sultan. 1792.

Inscribed on front in pencil: *Rockett bearer*; also inscribed with notes on colour

Daniell, Thomas and William

which indicate that the uniform was purple with white tiger-spots, the kummerbund white and red and the turban white with red tiger-marks. The flag attached to the rocket is green with gold tiger-marks.

NOTE: This sketch tallies with a fully coloured drawing of the same subject in an album of drawings by Robert Home in the Department of Prints and Drawings, Victoria and Albert Museum (E 1385-1943). Home had accompanied Lord Cornwallis's army during the Third Mysore War of 1790 to 1792 and could thus have seen soldiers of Tipu Sultan taken prisoner in the campaign. He was still in Madras when the Daniells went there in 1792 to 1793 and they may well have compared notes.

REPRODUCED: *India Office Library. Report for the year ended 31 March 1961* (London, 1963).

1601 A sepoy of Tipu Sultan leaning on his matchlock. 1792.

Inscribed on front in pencil: *a Sipauhee of Tippoo's*; also inscribed with notes on colour which indicate that the uniform was purple with white tiger-marks and the leather cross-belts brown.

DANIELL, WILLIAM

1479 Head-and-shoulders portrait of Warren Hastings. c. 1795.

Inscribed on mount in ink: *Warren Hastings Esq. by Wm Daniel.*

Oval; pencil, $4\frac{3}{4}$ by $3\frac{3}{4}$ ins.

Circumstances of acquisition unrecorded.

NOTE: While this may be a sketch from life, the pose suggests that it is possibly a copy from the portrait made by George Romney in 1795 now in the Commonwealth Office (*Revised Foster catalogue*, no. 1).

DANIELL, THOMAS and WILLIAM, after.

139 View of Calcutta from the Garden Reach. c. 1810.

Inscribed on front in pencil: *Calcutta from the Garden Reach*; on back in pencil: *Calcutta. William Daniell R.A. Plate 49. 'View of Calcutta from the Garden Reach'.*

Water-colour; 5 by $7\frac{1}{2}$ ins.

Purchased 3 November 1954.

NOTE: This picture appears to be a copy, probably by another hand, of *A Picturesque voyage to India; by the way of China* (London, 1810), plate 49.

British Drawings in the India Office Library

DICKINSON, LOWES CATO (1819–1908)

A popular Victorian portrait painter. Exhibited at the Royal Academy 1848–91.

2226, 2227

2 pastel drawings. Purchased from Mrs Claire Fraser, 17 May 1960, together with WD 148 and MSS. Eur. E. 258.

2226 Portrait of Simon Fraser; head and shoulders, looking half-right and wearing a white stock. c. 1846.

Inscribed on original mount in ink by Mrs Claire Fraser: *Simon Fraser killed in Mutiny.*

Pastel on brown paper; 22 by 18½ ins.

NOTE: Simon Fraser (1803–57) entered the Company's service in 1820. Assistant to the Persian Secretary to Government 1822; Deputy Persian Secretary to Government 1824; Magistrate and Collector Northern Division, Delhi Territory 1832; Civil Sessions Judge, Bundelkhand 1836; Civil Sessions Judge, Mainpuri 1843; on furlough 1844 to September 1846; Civil Sessions Judge, Bareilly 1846; Commissioner Revenue and Circuit, Delhi, Agent to Lieutenant-Governor in the North Western Provinces 1853; killed in the Mutiny 1857.

Although not signed this portrait is in substantially the same style as WD 2227 below and, although ascribed by family tradition to George Richmond, is probably also by Lowes Dickinson. It seems likely that it was made while Simon Fraser was on furlough in 1844–46, the portrait of his brother, Charles, being made a little later in 1847.

A letter in the Fraser papers (MSS. Eur. E. 258) appears to refer to this pastel drawing. After the death of Simon Fraser in the Mutiny, his son, Simon John Gordon Fraser, wrote to his uncle Charles on 16 September 1857 saying, 'At the same time I took to her [i.e. his landlady] my father's portrait belonging to Mrs Douglas and asked her to be good enough to take care of it as we intended to make use of it in conjunction with the chalk drawing in obtaining as good a likeness as we could. Would it be asking too much of you, when you return to town, kindly to see Kilburn about fixing the portrait last taken, as Claudet expressed his fears lest it should be rubbed out or fade?'

2227 Portrait probably of Charles Fraser (1799–1868); head and shoulders, looking half-right. 1847.

Inscribed on front in pencil: *Lowes Dickinson fecit 1847*; on back in ink by Mrs Claire Fraser: *William Fraser (son of Colonel Charles Fraser) killed in the Mutiny.*

Pastel on brown paper; 22½ by 17¼ ins.

NOTE: Since William Fraser, son of Lieut.-Colonel Charles Fraser, died in 1825,

Fonseca, John J.

Mrs Claire Fraser's inscription is clearly mistaken. The portrait is more probably of Charles Fraser (1799–1868), elder brother of William and of Simon (see WD 2226 above) and like the latter a member of the Company's service. He was on leave from 1844 to 1847 when he retired, having joined the service in 1816. Assistant to Commissioner in the Narbada Territories 1818; Principal Assistant to the Agent to the Governor-General, Saugor and Narbada Territories 1821; Officiating Agent to the Governor-General, Saugor and Narbada Territories 1828; Commissioner of the Saugor and Narbada Territories and Agent of the Governor-General 1838.

FISCHER, JOHN GEORGE PAUL (1786–1875)

Fischer was born at Hanover, the son of an engraver and pupil of H. Ramberg (c. 1800), who employed him on portraits, theatrical decorations and wall-paintings. He came to England after the French invasion and worked in London and Cheltenham, exhibiting at the Royal Academy and the Society of British Artists from 1817 to 1852. He became a fashionable artist and painted portraits of George IV, of Queen Charlotte and of Queen Victoria as a child. He produced highly-finished stippled water-colours in miniature style

- 13 Portrait of Mohan Lal, three-quarter length, seated on a sofa, holding a letter; a scroll and two books beside him. 1846.

Inscribed on mount in ink: *Mohan Lal*; on back in ink: *Mirza Mohan Lal (painted from life 1846) by Paul Fischer. 3, Queen Charlotte Row, New Road Marylebone, London*; on scroll in picture: *Mirza Mohan Lal of Cashmer*; on a book: *Painted from Life by Paul Fischer. London, 1846.*

Water-colour; 14 by 11 ins.

Presented by Lieut.-Colonel G. V. Dreyer, 3 December 1945.

NOTE: Mohan Lal (?–1870) accompanied Alexander Burnes and Dr Gerard on their expedition to Persia, 1832. His diary, *Journal of a tour through the Punjab, Afghanistan, Khorasan, and part of Persia*, was published in English in London in 1834 and again in 1846. During the first Afghan War he was attaché to the British Agency. Most of his life was spent in Delhi but he visited England from 1844 to 1846. He is shown wearing the Persian order of the Lion and Sun.

FONSECA, JOHN J. (fl. 1859)

Fonseca was a popular artist in Madras about the middle of the nineteenth century. A portrait of Sir Charles Trevelyan, Governor of Madras (*Revised Foster Catalogue*, no. 639) was painted by him in 1861. (Introduction, p. 50.)

British Drawings in the India Office Library

2452 Mercantile office on the sea-front, Madras. A classical building, with pediment and colonnaded verandahs, on which flags are flying. Europeans are passing along the sea front in various kinds of carriage. In the foreground, porters carrying sacks to boats. 1859.

Inscribed on front: *J. J. Fonseca 1859.*

Water-colour; 17 by 24½ ins.

Purchased 1914.

NOTE: The building was formerly the office of the mercantile house of Arbuthnot & Co., and later of the Imperial Bank.

Revised Foster Catalogue, no. 354.

GANTZ, JOHN (1772–1853)

John Gantz, probably of Austrian extraction, was employed as a draftsman and surveyor by the East India Company from about 1800 to 1803, eventually receiving a government pension. Maps by him are in the Library's collection (see p. 425), and four drawings of forts at Bangalore, Ramgherry and Coimbatore, which passed through the salerooms (Sotheby's, 17 May 1967, Lot 243), each inscribed 'J.G.', are possibly official survey drawings made by him at the same period. In 1807 he was living in Madras. He had two sons, Justinian and Julius Walter. He is described in the manuscript list of Madras inhabitants dated 25 March 1819 as 'Architect. Native of India'. Of his architectural activities nothing is known unless the houses depicted by him and his son were built by them to their own designs. It is known, however, that he ran a lithographic press in Popham's Broadway, Madras, where he produced *The Indian microcosm* (1827), a set of prints illustrating various trades. In 1837 he owned a house by the tank in Madras, and Gantz Road, Vyasarpadi, was named after him. He died at his residence, Sydenham Gardens, Vepery (Madras).

The work of John Gantz has been constantly confused with that of his son, Justinian (see W. Foster, 'Some foreign European artists in India', *Bengal Past and Present*, xl, October–December 1930, 86–7, where various paintings are incorrectly attributed). In recent years a number of signed paintings by both artists have come into the sale-rooms and it is now possible to distinguish their styles with some certainty. John Gantz has a sturdier, slightly more classical manner, while his son's is more delicate, often with lively figures and feathery trees. As a rule the father signs himself 'John Gantz' or 'J. Gantz'; his son, 'Just Gantz'. (Introduction, pp. 49–50.)

BIBLIOGRAPHY: I. Gantz, 'Another artist of the Picturesque: John Gantz (1772–1852)', *The Antique Collector*, April 1960, 54–7.

136 View of the Pedanaikdurgum Pass (Mysore). 1800.

Gantz, John

Inscribed on front in ink: *John Gantz Delt. 1800*; on back in ink: *East View of Pedanaikdurgum Pass.*

Water-colour; 11 by 17½ ins.

Purchased 3 November 1954.

- 1027 Temple at Kolar (Mysore). c. 1800.

Inscribed on front in ink: *S. View of the Pagoda Antergunay and Tank on the Hill near Colar. J. Gantz Delt.*

Water-colour; 12¼ by 13¼ ins.

Purchased 12 December 1919.

- 477 A European house; a group of bearers with a palanquin in the foreground. Madras, 1811.

Inscribed on front in ink: *John Gantz, 1811.*

Water-colour; 13¾ by 19½ ins.

Purchased 10 June 1955.

- 2773 St. Andrew's Church, Madras. c. 1821.

Water-colour; 15½ by 20½ ins.

Circumstances of acquisition unrecorded.

NOTE: A lithograph, lettered 'J. Gantz pinxt', was made from this or from a similar drawing by 'Maxwell Esq.' for T. F. de Havilland, *An Account of Saint Andrew's Church, Madras* (n.d., but from internal evidence post-1825), frontispiece. The church had been built by de Havilland between 1818 and 1821. He retired in 1825 and it would seem probable that he took John Gantz's painting with him to illustrate his projected book. A coloured engraving from the drawing was later made by Julius Walter Gantz (1816-?), second son of John Gantz. It is lettered: *St. Andrew's Church, Egmore, Madras. Drawn and engraved by J. W. Gantz. Vepery. 1841.* Two further lithographs based on drawings by John Gantz appear as plates in de Havilland's book: (1) at page 20, 'View of the interior of St. Andrew's Church', lettered 'J. Gantz pinxt', (2) at page 22, 'View of St. Andrew's Bridge Madras', lettered 'J. Gantz pinx'. The original drawing for this latter lithograph, signed and dated 'John Gantz 1821', is reproduced by I. Gantz, *ibid*, 56. *Revised Foster catalogue*, no. 534, where it is ascribed, with WD2774, to John Gantz.

- 2774 'The Castlets', Madras. Two neo-gothic castellated houses with a third house in the centre background. A palanquin stands at the door of the left-hand house, and in the centre are figures at a well. c. 1822.

Inscribed on original mount in ink: *The Castlets, Madras.*

Water-colour; 12 by 19¼ ins.

Acquired at the same time as WD 2773.

NOTE: In similar style to WD 2773. *Revised Foster catalogue*, no. 535.

British Drawings in the India Office Library

- 1362 N.E. View of Bentinck's Buildings, the Beach, Madras. 1822 (*Plate 10*).
Inscribed on front in ink: *John Gantz, 1822*; on back in ink: *N.E. View of Bentinck's Buildings, Madras. John Gantz. 1822.*
Water-colour; 12½ by 19½ ins.
Purchased 4 April 1959.
NOTE: Bentinck's Buildings were erected as mercantile offices during the administration of Lord William Bentinck, Governor of Madras from 1803 to 1807.
- 1363 S.E. View of the Board of Trade and Customs House, the Beach, Madras, 1822.
Inscribed on front in ink: *John Gantz. 1822.*
Water-colour; 12½ by 19½ ins.
Purchased 4 April 1959.
REPRODUCED: Mildred Archer, 'Company architects and their influence in India', *Journal of the Royal Institute of British Architects*, August 1963, 319.
- 2453 N.E. view of Bentinck's Buildings, the Beach, Madras. 1824.
Inscribed on front in ink: *John Gantz. 1824.*
Water-colour; 11¼ by 19 ins.
Purchased 1927.
NOTE: *Revised Foster Catalogue*, no. 670.
- 2454 S.E. view of the Board of Trade and Customs House, the Beach, Madras, 1824.
Inscribed on front in ink: *John Gantz. 1824.*
Water-colour; 11¼ by 19 ins.
Purchased 1927.
NOTE: *Revised Foster catalogue*, no. 671.
This picture and WD 2453, apart from minor details such as the position of the barrels and flag, are identical with WD 1362 and 1363 painted 1822. There seems little doubt that John Gantz produced standard topographical drawings for sale to Europeans in Madras, making in some cases several versions of the same subject.
- 551 Merchants' buildings, Madras. 1829 (*Plate 11*).
Inscribed on front in ink: *J. Gantz & Son. 1829.*
Water-colour; 11¾ by 18 ins.
Purchased 10 May 1956.

GANTZ, JUSTINIAN (1802-1862)

Justinian Gantz, eldest son of John Gantz, is described in the *East India Register* as 'Miniature Painter'. He married Ann Philipina Martin at Black Town, Madras, in

Gantz, Justinian

1827 and Petronella Duynevell in 1833. He helped his father with the family's lithographic press and appears to have specialized in making drawings of European houses. It seems probable that after the First Burma War of 1824 to 1826 he went to Burma as a Company draftsman. In the entry of his burial he is described as a partner in the firm of Gantz Brothers. (Introduction, pp. 49-50.)

1262 N.E. view of a group of temples on the road to the Great Shwe Dagon Pagoda, Rangoon (Burma). 1827.

Inscribed on back in ink: *Harriet Fullerton, N.E. view of a group of temples on the road to the Great Shoo Dagon Pagoda. Drawn by Just Gantz, 1827; on mount in ink: Rangoon. Gantz. Honble Mrs Fullerton, Suffolk Park, Prince of Wales' Island, Penang.*

Water-colour; 12 by 15 $\frac{3}{4}$ ins.

Purchased 6 March, 1958.

NOTE: In 1825 the Provinces of Mergui and Tavoy were put under the Superintendence of the Governor of Prince of Wales' Island, the Honble. R. Fullerton.

1263 Clearing timber in Penang. c. 1827 (*Plate 109*).

Inscribed on back in ink: *Penang.*

Water-colour; 11 $\frac{3}{4}$ by 15 $\frac{3}{4}$ ins.

Purchased 6 March 1958.

NOTE: Although this picture is not signed it is almost certainly by the same hand as WD 1262 and was acquired from the same source.

1618 A European house in Madras, a palanquin and carriage at the door, a water-carrier in the foreground. 1832 (*Plate 12*).

Inscribed on front in ink: *Just Gantz 1832.*

Water-colour; 12 $\frac{3}{4}$ by 20 ins.

Purchased 4 May 1961.

REPRODUCED: Mildred Archer, 'Company architects and their influence in India', *Journal of the Royal Institute of British Architects*, August 1963, 319.

2883 The Great Fall of the western branch of the Cauvery River, Sivasumudram (Madras). 1833.

Inscribed on front in ink: *Just Gantz. 1833; on back in ink: The Great Fall of the Western branch of the Cavary at Shevasamadroo.*

Water-colour; 9 by 12 ins.

Purchased 14 November 1968.

2884 The Little Fall of the eastern branch of the Cauvery River, Sivasumudram (Madras). 1833.

British Drawings in the India Office Library

Inscribed on front in ink: *Just Gantz. 1833*; on back in ink: *The Little Fall of the Eastern branch of the Cavary at Shevasamadroo.*

Water-colour; 9 by 12 ins.

Purchased 14 November 1968.

1264 A European house in Madras. 1834.

Inscribed on front in ink: *Just Gantz. 1834.*

Water-colour; $12\frac{1}{2}$ by $20\frac{1}{4}$.

Purchased 16 March 1959.

1265 A European house in Madras. 1836.

Inscribed on front in ink: *Just Gantz, Madras. 1836.*

Water-colour; $12\frac{1}{2}$ by $20\frac{1}{4}$ ins.

Purchased 16 March 1958.

2777 The Adyar River (Madras); in the distance St. Thomas's Mount and garden houses beside the river; in the foreground a terrace and country boat. 1836.

Inscribed on original mount in ink: *West View of the Adyar River from the Terrace of the Adyar Villa. Just Gantz, Madras 1836.*

Water-colour; 12 by $17\frac{1}{4}$ ins.

Purchased 19 May 1966.

1266 A European house in Madras. 1841.

Inscribed on front in ink: *Madras, 1841.*

Water-colour; $8\frac{3}{4}$ by $13\frac{3}{4}$ ins.

Purchased 16 March 1958.

NOTE: In the same style and from the same source as WD 1264 and 1265.

478 A European house in Madras, with a palanquin and bearers at the door. 1841.

Inscribed on front in ink: *Just Gantz, 1841. Madras.*

Water-colour; $11\frac{1}{4}$ by $17\frac{1}{4}$ ins.

Purchased 10 June 1955.

479 A European house in Madras; a carriage, palanquin and horse with their attendant servants outside; in the foreground, sheep and cows. c. 1840.

Water-colour; 14 by 21 ins.

Purchased 10 June 1955.

NOTE: In the same style and from the same source as WD 478.

480 A European house and compound in Madras; at the entrance, a palanquin with bearers; in the foreground, horses, cows, goats and sheep. c. 1840.

Water-colour; 14 by 17 ins.

Purchased 10 June 1955.

NOTE: In the same style and from the same source as WD 478.

Graham, C.

552-556

5 drawings, originally bound with WD 557-559 (see p. 233) into a volume entitled *Hindoo & Architectural Drawings in Southern India*, and inscribed inside cover: *Given to the Library of the East India Company by John Lock, 16th Jany 1845.*

Presented by Captain John Lock, 16 January 1845.

NOTE: These drawings are similar in type to the sets of occupations and festivals made by Indian artists for the British.

552 Peons and chobdars (stick-bearers), Madras. 1841.

Inscribed on front in ink: *Peons and Chobdars. Popham's Broadway. No. 35. Madras 1841. Just Gantz.*

Water-colour; 13 by 15 $\frac{3}{4}$ ins.

553 Pilgrims and Hindu ascetics, Madras. 1841.

Inscribed on front in ink: *Pilgrims, Sainashees, Bairaghees, Pandarams. Just Gantz. Popham's Broadway. No. 35. Madras 1841.*

Water-colour; 11 $\frac{1}{2}$ by 19 $\frac{1}{4}$ ins.

554 Dancing girls with musicians, Madras. 1841.

Inscribed on front in ink: *Musicians, Songster and Nautch or Dancing Girls. Just Gantz. Popham's Broadway. No. 35. Madras. 1841.*

Water-colour; 12 $\frac{1}{2}$ by 18 ins.

555 The Teppakkulam or Raft Festival, Madras. 1841.

Inscribed on front in ink: *Teppel Colum, or Tank-feast. Just Gantz. Popham's Broadway. No. 35. Madras, 1841.*

Water-colour; 11 $\frac{3}{4}$ by 19 $\frac{1}{4}$ ins.

NOTE: The Tamil word *Teppam* or *Teppal* means 'raft', and *kulam* is the 'pool' in which the deity floats on the festival day.

556 A festival scene, Madras. 1841.

Inscribed on front in ink: *Procession of Gods. Just Gantz. Popham's Broadway. No 35. Madras, 1841.*

Water-colour; 11 $\frac{3}{4}$ by 18 $\frac{1}{2}$ ins.

GRAHAM, C. (fl. 1843)

157 A general reviewing East India Company cavalry and infantry, who are about to enter a walled town in mountainous country, perhaps Kandahar (N.W.F.P.). 1843, after an earlier sketch.

Inscribed on front in ink: *C.Graham, 1843.*

British Drawings in the India Office Library

Water-colour; 10 by 12 ins.

Purchased 14 December 1954.

NOTE: The identity of this artist cannot be established. He was perhaps a professional painter, and the present picture may have been worked up by him in 1843 from a sketch taken on the spot by an officer during the war in Afghanistan 1838 to 1842.

GRANT, COLESWORTHY (1813–1880)

Colesworthy Grant went to India in 1832 and lived with his elder brother, George, a clock-maker in Calcutta. He became a freelance artist and journalist. Between 1838 and 1850 he published lithographed portraits of *The public characters of Calcutta* in *The Indian review*, *The Calcutta Monthly Journal*, *The Indian Medical Journal*, *The Bengal Sporting Journal*, *The Calcutta Christian Observer* and *The Indian Sporting Review*. He illustrated Dr Mouat's *Atlas of anatomy* and published *Sketches of oriental heads* as well as *A Series of miscellaneous rough sketches of oriental heads* issued by W. Thacker & Co., St. Andrew's Library, Calcutta, in about 1840. Although no publication date is given, plate 29 is signed and dated C. G. *Calcutta May 1840*. The title page, decorated with a Hindu round arch overgrown with vegetation, is also signed C. G. (British Museum, Department of Prints and Drawings, 1875-6-12-427 . . . 459). In 1849 Grant became Drawing Master to the Engineering College at Howrah and eventually Professor of Drawing in the Civil Engineering Department of the Presidency College at Sibpur. In 1846 he went to Rangoon and in 1855 accompanied Phayre's mission to Ava as official artist (WD 540, p. 433). The King of Ava presented him with a gold cup and ruby ring in recognition of his skill. During the Mutiny, Grant became Calcutta correspondent to the *Durham Advertiser*. In 1857 he went to live at Malnath, where he wrote *Rural Life in Bengal*. He was the founder and Honorary Secretary of the Calcutta Branch of the Society for the Prevention of Cruelty to Animals. For his life, see Peary Chand Mittra, *Life of Colesworthy Grant* (Calcutta, 1881), and for his published works see Bibliography.

The National Portrait Gallery has 'a rough memorandum of portraits painted by Colesworthy Grant between 1838 and 1847. Redrawn from the original designs by a native draftsman of Calcutta.'

A number of portraits by Grant, including one of Jang Bahadur, were acquired by Lord Dalhousie and are now in the possession of Lady Edith C. Broun Lindsay of Colstoun, Haddington, Scotland. (Introduction p. 49.)

3-10

8 drawings in similar style, of which two are signed C.G. and one C. Grant. Presented by G. F. Gregor-Grant, a descendant of the artist, 24 July 1929.

Grant, Colesworthy

- 7 Amir Muhammad Nasir Khan of Hyderabad (Sind). Portrait, three-quarter length seated figure, facing left. c. 1842.
Inscribed on back in pencil: *H. H. Umeer Muhummud Nusseer Khan of Hyderabad. Second son of Meer Mourad Ali*; on front in pencil; *C. Grant (Unfinished)*.
Oval, water-colour on card, unfinished; 18 by 14 ins.
NOTE: This is a preliminary sketch for the lithograph *Oriental heads*, no. 57.
Amir Muhammad Nasir Khan was the principal Amir of Sind who commanded at the battle of Miani, 1842. A note on the Amirs forms an appendix to *Oriental heads*. Colesworthy Grant drew their portraits when they were in exile.
- 8 Amir Mir Mir Muhammad Khan of Hyderabad (Sind).
Portrait, three-quarter length standing figure, facing right. c. 1842.
Inscribed on back in pencil: *H. H. Umeer Meer Meer Muhummud Khan of Hyderabad*.
Oval, water-colour on card; 18 by 14 ins.
NOTE: Sketch for *Oriental heads*, no. 58.
- 9 Amir Mir Sobdar Khan of Hyderabad (Sind). Portrait, seated facing right with book and pen case beside him. c. 1842.
Inscribed on back in pencil: *Umeer Meer Sobhdar Khan of Hyderabad. Son of Futtah Ullee Khan*.
Oval, water-colour on card; 18 by 13 $\frac{3}{4}$ ins.
NOTE: Sketch for *Oriental heads*, no. 59.
- 10 Fateh Ali Khan, son of Amir Mir Sobdar Khan of Hyderabad (Sind).
Portrait, three-quarter length, facing right, standing on a balcony, the left hand resting on a sword; plantain and palm trees in the background. c. 1842.
Oval, water-colour on card; 18 by 14 ins.
NOTE: Sketch for the figure standing behind Mir Sobdar Khan in *Oriental heads*, no. 59.
- 3 Colonel Dhir Shamsheer Jang Bahadur. Portrait, three-quarter length, facing half right, the right hand on the hilt of a sword. 1850.
Inscribed on front in ink in *nāgarī* characters: *Sri Dhir Shamsheer Jang Bahadur Baras 23*; in English: *Colonel Dheer Shumsheer Jung Buhadoor-Koowur ranajee. Brother to the Minister (age 23)*. C.G.
Pencil and wash; 16 by 8 ins.
NOTE: Dhir Shamsheer Jang Bahadur was the sixth and youngest brother of Jang Bahadur (1817–77), Prime Minister of Nepal 1846–77. He was a famous swordsman. He accompanied his brother, Jang Bahadur, to England in 1850. On their way to Calcutta, they visited Bankipur and amazed spectators by riding on horseback up the steps of the famous granary, the Golghar.

British Drawings in the India Office Library

- 4 Colonel Jagat Shamsheer Rana. Portrait, three-quarter length, facing half right, the left hand on the hilt of a sword. 1850.
Inscribed on front in pencil: *Brother of the Minister, Jung Bahadoor. C.G.*
Pencil and wash; 13½ by 6¼ ins.
NOTE: Jagat Shamsheer Rana, the fifth brother of Jang Bahadur, also visited England in 1850. The other brothers, Ram Bahadur, Badri Narsingh, Krishna Bahadur and Rana Udip Singh, remained in Nepal.
- 5 Kaji Karbir Khatri of Nepal. Portrait. three-quarter length, facing right. 1850.
Inscribed on front in ink in *nāgarī* characters: *Sri Kazi Karbir Khatri, umar 56 baras*; in pencil in English: *Kasee Kirbeer Khutree—age 56. A. Kasee.*
Pencil and wash; 15¾ by 8¼ ins.
NOTE: Kaji Karbir Khatri was one of the staff of twelve who accompanied Jang Bahadur to England in 1850.
- 6 Lieutenant Biradhoj Chatri. Portrait, three-quarter length, both hands resting on the hilt of a sword. 1850.
Inscribed on front in ink in *nāgarī* characters: *Sri Biradhoj, Umar 38*; in English: *Lieut. Beradhoj Chutree. Rifle Corps. Age 38, Nepal (Katmandoo or Kantipore).*
Pencil and wash; 15 by 6¾ ins.
NOTE: Lieutenant Biradhoj Chatri was another member of the staff who accompanied Jang Bahadur to England in 1850.

1602

1 drawing signed C (Colesworthy). Presented by G. F. Gregor-Grant, a descendant of the artist, 7 May 1930.
Portrait head of Abdullah, a Punjabi who murdered John Paxton Norman, officiating Chief Justice of Bengal, on the steps of the Calcutta Town Hall, 20 September 1871.
Inscribed on front in ink: *Abdoola. The Assassin of the lamented Judge Norman (a hasty copy from a photograph) Calcutta Sep. 71. For Geo Grant Esq; on back in ink: Oct 11, 71. By aid of the Photos freely distributed amongst the Police, a clue has just been obtained to this assassin's antecedents. His Execution, which was to have taken place tomorrow, has been postponed for a few days. C.*
Pencil and water-colour; 5¼ by 4 ins.

HADENFELDT, GERTRUDE (fl. 1920–1930)

Gertrude Hadenfeldt worked in India during the nineteen-twenties and visited Ladakh in 1926. One of her drawings, 'Brother Worship', is reproduced in Cornelia Sorabji, *India recalled* (London, 1936), plate facing 130.

Hadenfeldt, Gertrude

1382-1392

11 drawings. Presented by the artist, 6 September 1959.

- 1382 Lama riding on a white pony led by an attendant, Ladakh (Kashmir). 1926.
Inscribed on front in water-colour: *G. Hadenfeldt*; on back in pencil: *Father Lama riding through desert*.
Water-colour; 15 by 10½ ins.
- 1383 Lama and follower approaching a town in Ladakh (Kashmir). 1926.
Inscribed on front in water-colour: *G. Hadenfeldt*; on back in pencil: *Lamaguru. Ladakh*.
Water-colour; 13½ by 8¾ ins.
- 1384 Ladakhi woman spinning. 1926.
Inscribed on front in water-colour: *G. Hadenfeldt*; on back in pencil: *Ladakhi woman walking along spinning*.
Water-colour; 13 by 9¾ ins.
- 1385 Mountain landscape in Ladakh (Kashmir). 1926.
Inscribed on front in water-colour: *G. Hadenfeldt*.
Water-colour; 10 by 13½ ins.
- 1386 Ceremony in Triktze Monastery, Ladakh (Kashmir). 1926.
Inscribed on back in pencil: *Service in Triktze Monastery*.
Water-colour; 14¾ by 11 ins.
- 1387 Spittuk Monastery, Ladakh (Kashmir). 1926.
Inscribed on front in water-colour: *G. Hadenfeldt*; on back in pencil: *Spittuk Monastery*.
Water-colour; 16¼ by 12 ins.
- 1388 First monastery beyond the Zoji-la Pass, Ladakh (Kashmir). 1926.
Inscribed on front in water-colour: *G. Hadenfeldt*; on back in pencil: *First monastery beyond the Zoji-la Pass*.
Water-colour; 15½ by 11½ ins.
- 1389 Stagna Monastery, Ladakh (Kashmir). 1926.
Inscribed on front in water-colour: *G. Hadenfeldt*; on back in pencil: *Stagna Monastery*.
Water-colour; 11 by 16 ins.
- 1390 Palace of the ex-rajah of Leh, Ladakh (Kashmir). 1926.
Inscribed on front in water-colour: *G. Hadenfeldt*; on back in pencil: *Palace of the ex-king of Leh*.
Water-colour; 15½ by 7¾ ins.

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- 1391 View inside Himis Monastery, Ladakh (Kashmir). 1926.
Inscribed on front in water-colour: *G. Hadenfeldt*; on back in pencil: *In Himis Monastery*.
Water-colour; 16 by 19½ ins.
- 1392 Monastery overlooking the Indus near Himis, Ladakh (Kashmir). 1926.
Inscribed on front in water-colour: *G. Hadenfeldt*; on back in pencil: *Monastery overlooking Indus*.
Water-colour; 15¼ by 10 ins.

HAVELL, WILLIAM (1782–1857)

Havell came of a well-known Reading family of artists and engravers. His father was a drawing-master with fourteen children, and William was early put in business. He persisted in drawing and exhibited at the Royal Academy from 1804 and at the British Institution from 1806. He was one of the first members of the Water-colour Society. In 1816 he accompanied Lord Amherst's mission to China on board *The Alceste* as artist to the expedition. On the embassy's return to Canton in 1817, Havell proceeded to India, visiting Calcutta and Madras in 1819 and Hyderabad in 1822. He left India in 1826, worked in Italy in 1827, and then returned to England. (Introduction, p. 44.)

- 114 The artist's encampment. Between 1819 and 1826.
Inscribed on back in ink: *My encampment under the shade of Tamarind trees in India. W. Havell*.
Water-colour; 4¾ by 7¼ ins.
Purchased 10 March 1958.

HILL, DIANA (?–1844)

Diana Hill (née Dietz) was a pupil of Jeremiah Meyer, and exhibited at the Royal Academy between 1777 and 1785. After becoming a widow, she went to India and stayed with her brother, John Hill, of the Bengal Civil Service. In November 1788 she married Lieutenant Thomas Harriott, of the Bengal Army, who retired from India in 1806.

- 2476 William Larkins (?–1800). Head and shoulders; powdered hair tied in a queue, blue coat and frilled white shirt. 1786.
Inscribed on front: *Hill 1786*; on frame: *Mrs Diana Hill, after Mrs Harriott, 1786*.
Oval, water-colour on ivory; 3½ by 2¾ ins.
Bequeathed by Mrs Mayo, 1924.

Hodges, William

REPRODUCED: *Bengal Past and Present*, XIX, July-Dec. 1919, frontispiece; W. Foster, 'British artists in India, 1760-1820', *The Walpole Society*, XIX, 1931, plate viii (c).

NOTE: William Larkins went to India as a writer in 1772; Accountant-General 1777-93. He was a close friend and admirer of Warren Hastings and upon the departure of the latter for England, took charge of his money matters in India. He died at Blackheath 24 April 1800 and bequeathed portraits of Warren Hastings and Marquis Cornwallis to the East India Company. Mrs Mayo was the great-grand-daughter of William Larkins and wife of J. H. Mayo, Assistant Military Secretary, India Office, 1882-95.

Revised Foster Catalogue, no. 2a.

HODGES, WILLIAM (1744-1797)

Hodges was the son of a blacksmith and learnt to draw while working as an errand boy in Shipley's drawing school. He became a pupil and assistant to Richard Wilson and later painted scenery for the theatre in Derby. From 1766 to 1772 he exhibited landscapes with the Society of Artists, London. In 1772 he was appointed draftsman to Captain Cook's second expedition to the Pacific, his drawings being used to illustrate the account of the expedition after his return in 1775. He went to Madras in 1780 and later worked in Calcutta. He also made tours up-country as far as Agra. He left India at the end of 1783 and three years later published his *Select views in India* (London, 1786) consisting of 48 aquatints, and in 1793, *Travels in India 1780-3*, an account of his journeys. He exhibited many oils made from his sketches, becoming A.R.A. in 1786 and an R.A. in 1789. He retired in 1795 and opened a bank at Dartmouth, but the last years of his life were harassed by financial troubles and he committed suicide in 1797.

BIBLIOGRAPHY: W. Foster, 'William Hodges, R.A., in India', *Bengal Past and Present*, xxx, July-September 1925, 1-8; 'British artists in India, 1760-1820', *The Walpole Society*, xix, 1931, 40-2; Mildred Archer, 'British painters of the Indian scene', *Journal of the Royal Society of Arts*, cxv, October 1967, 863-79.

550 Mosque near Ghazipur (U.P.). c. 1781.

Inscribed on back in pencil: *Mosque at Gazipoor*.

Pencil and wash; 13 by 17½ ins.

Purchased 22 January 1959.

NOTE: This appears to be an original sketch by Hodges for his aquatint, 'A Mosque at Gazipoor', plate 31, *Select views in India*, various additions and alterations in the latter indicating that the present drawing is not a copy but one of the

British Drawings in the India Office Library

original sketches on which the aquatint was subsequently based. In the aquatint a figure has been added in the thatched hut to the right of the mosque, a small palm tree inserted on the far right and the large tree which, in the sketch, obscures the further minaret, reduced in size and shifted so as to give a clear view of the architecture. In addition, traces of pencil outlines are still visible, suggesting that when applying wash Hodges introduced modifications. In his journal Hodges refers to his visit to Ghazipur in 1781: 'About two miles inland from the river are the remains of a serai; and nearly adjoining, tombs, built at the same period as the palace. These buildings are in a fine taste of Moorish architecture, and in very good repair. Views of both the palace and tombs are exhibited to the public in a work which I published, containing Views in India' (*Travels in India*, 47).

HUNSLEY, WILLIAM (*fl.* 1837–1843)

Hunsley worked for the East India Company as a draftsman in the Madras Artillery Depot at St. Thomas's Mount, Madras. A number of official drawings made by him exist. At the same time he appears to have had a private business of his own. He produced prints of Madras uniforms between 1839 and 1841 and also did topographical work. (Introduction, p. 50.)

1617 A European house at St. Thomas's Mount (Madras), a palanquin and carriage at the door. 1843 (*Plate 13*).

Inscribed on front in ink: *W. Hunsley. St. Thos's Mount 1843*; on back in ink: *Drawings in Chalk and Plans neatly Lithographed by Wm Hunsley Saint Thomas's Mount.*

Water-colour; 11¼ by 18¾ ins.

Purchased 6 May 1961.

HUNT, CECIL ARTHUR (1873–1965)

Associate member Royal Society of Painters in Water-colours 1919. Full member 1935.

BIBLIOGRAPHY: A. Bury, 'Cecil A. Hunt, M.A., L.L.B., R.W.S.,' *Water-colour Society's Club*, xxxviii, 1963, 9–21.

2455; 2456

2 drawings presented by Mrs Lucas in memory of her husband, Frank Lucas (Finance Secretary), 1920.

Hutchisson, William Henry Florio

2455 Surf at Constantine (Cornwall). c. 1916.

Inscribed: C. A. Hunt

Water-colour; 11 $\frac{1}{4}$ by 19 $\frac{1}{4}$ ins.

EXHIBITED: Royal Society of Painters in Water-colours, 1916.

NOTE: *Revised Foster Catalogue*, no. 761.

2456 Vale of Saint Mawgan (Cornwall). c. 1916.

Inscribed: C. A. Hunt.

Water-colour; 11 by 19 $\frac{1}{4}$ ins.

EXHIBITED: Royal Society of Painters in Water-colours, 1916.

NOTE: *Revised Foster Catalogue*, no. 762.

HUTCHISSON, WILLIAM HENRY FLORIO (*fl.* 1815–1861)

Considerable confusion has attended this artist's career owing to the fact that (1) he at times signed his pictures 'Hutchisson' with no initials, (2) he published sketches under the name of 'George Trigger'—see the account of his life in India edited by the Reverend John Wilson and published after his death, *Pen and pencil sketches, being reminiscences during eighteen years residence in Bengal* (London, 1883), where the author's name is given as 'W. H. Florio Hutchisson (George Trigger)'—and (3) various reference books such as A. Graves, *The Royal Academy of Arts* (London, 1905) which refers to 'W. Henry Florio Hutchinson' and E. Cotton, *Descriptive list of the pictures in the Viceroy's residences at New Delhi, Simla, Calcutta* (Calcutta, 1936) which refers to 'W. H. F. Hutchinson'. Taken together, however, the various accounts inter-relate to give the following outline of his life.

Hutchisson may have begun his career by painting in Bath (see U. Thieme and F. Becker, *Allgemeines Lexikon der bildenden kunstler* (Leipzig, 1907–50), where this circumstance is noted.) On 23 April 1824 he applied to the Directors of the East India Company for permission to proceed to Calcutta 'for the purpose of prosecuting his profession as a portrait painter at that place' (*Court Minutes B/177*, p. 10). The letter was referred to the Committee of Correspondence, which reported back to the Court on 28 April: 'Resolved that, adverting to the testimonials of Mr William Henry Hutchisson, he be permitted to proceed to, and reside at, Calcutta, with the view of following his profession as a portrait and historical painter, upon the usual terms and conditions' (*Court Minutes B/177* p. 33). He arrived in Calcutta in the autumn of 1824 and remained based on the city for eighteen years until 1842.

His reminiscences give a lively account of his time in India. He clearly enjoyed outdoor activities such as shooting and pig-sticking and he sketched during these expeditions. He also relished Calcutta social life with its parties and nautch girls. On one occasion he heard 'Catalani Nickey' to whose 'delicious notes' Sir Charles D'Oyly had

British Drawings in the India Office Library

referred in *Tom Raw, the Griffin*. On another occasion Captain Sleeman sent thirteen thugs for him to draw and Hutchisson comments 'my old tutors, Fuseli and Haydon, would have been charmed with such a model'.

In 1826 *Sixteen sketches illustrative of the siege and capture of Bhurtpore designed on stone by Hutchisson* were printed and published by the Asiatic Lithographic Press in Calcutta. It is unlikely that Hutchisson himself was present at the siege and the illustrations were probably worked up by him from sketches made by army officers on the spot. After 1836 he visited Murshidabad where he painted several portraits of Nawab Nazim Humayun Jah (died 1838). One was sent by the Nawab in 1836 as a gift to William IV. It was later presented in 1930 to Viceroy's House (now Rashtrapati Bhavan), New Delhi (*Descriptive List*, no. 30). In 1968 five other portraits of Humayun Jah were still in the Palace at Murshidabad, together with a portrait of Mr Caulfield, Agent to the Governor General, and another of Colonel Duncan Macleod, Bengal Engineers, who designed and built the palace at Murshidabad between 1829 and 1837.

In 1839, a portrait by Hutchisson of 'Munoo of Benares' was exhibited at the Royal Academy (no. 1072) with the artist's address given as '14 Henrietta Street'. This fact led Cotton to think that Hutchisson had returned to England by that date. His reminiscences, however, disprove this and the picture must have been despatched to London from India. After his return in 1842 a number of pictures were exhibited by him between 1844 and 1861 at the Suffolk Street Gallery and in other exhibitions.

In recent years a painting of a pig-sticking scene by 'Hutchisson' passed through the sale rooms, as well as a painting of 'Lord Amherst being entertained in the house of Ruplaul Mullick in Calcutta in 1827' attributed to 'Hutchinson'. Since Hutchisson in his memoirs refers to a Durga Puja party in the house of Ruplal Mallick it seems almost certain that this picture is also by him.

2882 Village scene in Bengal with thatched hut and palm tree, c. 1830.

Inscribed on front in ink: *Hutchisson*.

Water-colour; 7 by 8½ ins.

Purchased 20 February 1967.

JESSE, GEORGE RICHARD (fl. 1858–1874)

Jesse was author of *Researches into the history of the British dog* (London, 1886), and exhibited a picture at the Royal Academy in 1874.

314/1–33 ff.

31 drawings (33 folios), 10 of which (listed below) were made during a visit to Ceylon and India, 1858. Animal subjects, landscapes and seascapes.

King, Elsa

Some drawings signed and inscribed with titles in ink and pencil.

Pencil, pen-and-ink, and wash; size of volume, 10 by 14 ins; drawings approximately $3\frac{3}{4}$ by 7 ins.

Purchased 26 March 1920.

- f. 8 Landscape of seashore fringed with palm trees. *Ceylon 1858.*
- f. 16 Syce feeding horse.
- f. 18 Cyclone at Madras; wrecks and crowds on seashore. *Cyclone. May 5 1858.*
- f. 19 The beach at Madras after the cyclone. *G.R.J.*
- f. 20 The beach at Madras after the cyclone. *Madras. 7 May 1858.*
- f. 21 A wreck after the cyclone at Madras.
- f. 22 Landscape with palm trees, probably in S. India. *1858.*
- f. 23 Landscape with palm trees, probably in S. India.
- f. 26 Indian cattle. *India May 1858.*
- f. 27 A kite on a branch.

KING, ELSA (*fl.* 1931)

1400-1405

6 caricatures of delegates to the second Session of the Indian Round Table Conference, London, 7 September-1 December 1931.

Circumstances of acquisition unrecorded.

1400 Caricature of Mahatma Gandhi. 1931.

Inscribed on front in pencil by Gandhi: *Please wear Khaddar. M. K. Gandhi;*
in ink: *E. King.*

Pen-and-ink and wash; $11\frac{3}{4}$ by $7\frac{1}{2}$ ins.

1401 Caricature of Pandit Madan Mohan Malaviya. 1931.

Inscribed on front in ink: *Pandit Malaviya. E. King.*

Pen-and-ink and wash; $11\frac{3}{4}$ by $7\frac{1}{2}$ ins.

1402 Caricature of Sir Purshotamdas Thakurdas, C.I.E., M.B.E. 1931.

Inscribed on front in ink: *Sir Purshotamdas Thakurdas. E. King.*

Pen-and-ink and wash; $12\frac{1}{2}$ by $7\frac{3}{4}$ ins.

1403 Caricature of the Right Honourable Srinavasa Sastri, C. H. 1931.

Inscribed on front in ink: *Mr Sastri. E. King.*

Pen-and-ink and wash; 12 by $7\frac{1}{2}$ ins.

British Drawings in the India Office Library

- 1404 Caricature of Sir Tej Bahadur Sapru, K.C.S.I., M.A., LL.D. 1931.
Inscribed on front in ink: *Sir Tej Bahadur Sapru. E. King.*
Pen-and-ink and wash; $11\frac{1}{2}$ by $7\frac{1}{2}$ ins.
- 1405 Caricature of M. R. Jayakar, M.A., LL.B., M.L.A. 1931.
Inscribed on front in ink: *M. E. King*; on back in pencil: *M. R. Jayakar*; in ink:
Mr Jayakar.
Pen-and-ink and wash; $11\frac{3}{4}$ by $7\frac{1}{2}$ ins.

KIPLING, JOHN LOCKWOOD (1837-1911)

Lockwood Kipling began life by working as a potter in Staffordshire and then studied art at South Kensington. From 1865 to 1875 he was Architectural Sculptor to the Bombay School of Art, and his son, Rudyard, was born in Bombay in 1865. From 1875 to 1893 he was Principal of the Mayo School of Art, Lahore, and Curator of the Central Museum, Lahore. He published *Beast and man in India* in 1891.

1737-1749

13 drawings. Part of a series illustrating occupations, probably made in the village of Khamgaon, Akola district (Bombay). February to March 1872. Printed labels describing the occupation are attached below each drawing.

Pencil and wash; $13\frac{3}{4}$ by $9\frac{1}{2}$ ins.

Purchased 14 September 1961.

1737 The *Deshmukh*, head of village and *parganna*, seated against a cushion talking to a peon. March 1872.

Inscribed on front in water-colour: *J.L.K. Khan Gaum March 1872*; on back in pencil: *Desmukh.*

1738 The *Patel*, another village official, standing with linked fingers, in front of a village gate. March 1872.

Inscribed on front in water-colour: *J.L.K. Khan Gaum. March 1872*; on back in pencil: *No 21. The 'Patel'.*

1739 The *Kulkarni*, or village accountant, seated writing up his accounts. March 1872.

Inscribed on front in water-colour: *J.L.K. Khangaum March 1872*; on back in pencil: *No 22, The 'Kulkurni'.*

1740 The *Joshi*, or village astrologer, squatting on the ground with a horoscope in his hand. March 1872.

Lear, Edward

Inscribed on front in water-colour: *J. L. K. Khangaum March 1872*; on back in pencil: *No 24. The Josi (village priest and astrologer).*

- 1741 The *Mahar*, or village messenger, leaning on a bamboo staff. March 1872.
Inscribed on front in water-colour: *J. L. K. Khangaum March 1872*; on back in pencil: *No 32. The 'Mahar'.*
- 1742 The *Mahajan*, or moneylender, seated in his house. March 1872.
Inscribed on front in water-colour: *J. L. K. Khangaum March 1872*; on back in pencil: *No 23. The Mahajun.*
- 1743 The *Garpagari*, a kind of priest, blowing on a black buck horn and holding a conch shell in his right hand. March 1872.
Inscribed on front in water-colour: *J. L. K. Khangaum March 1872*; on back in pencil: *No. 25. The 'Garpagari'.*
- 1744 The *Dhobi*, or washerman, beating clothes on a stone. March 1872.
Inscribed on front in water-colour: *J. L. K. Khangaum March 1872*; on back in pencil: *No 26. The 'Dhobi'.*
- 1745 The *Hajam*, or barber, plying his trade. March 1872.
Inscribed on front in water-colour: *J. L. K. Khangaum March 1872*; on back in pencil: *No 27. The Barber or 'Hajam'.*
- 1746 The *Sutar*, or carpenter, at work. February 1872.
Inscribed on front in water-colour: *J. L. K. Khangaum Feb 1872*; on back in pencil: *No 28. The Carpenter. Surar.*
- 1747 The *Lohar*, or blacksmith, hammering, with an assistant working the bellows. March 1872.
Inscribed on front in water-colour: *J. L. K. Khangaum March 1872*; on back in pencil: *No 29 The Blacksmith-Lohar.*
- 1748 The *Bania*, or merchant, riding on a pony. March 1872.
Inscribed on front in water-colour: *J. L. K. Khangaum. March 1872*; on back in pencil: *No 30 The Bunia.*
- 1749 The *Mhang*, or village musician, beating a drum. March 1872.
Inscribed on front in water-colour: *J. L. K. Khangaum. March 1872*; on back in pencil: *No 33 The 'Mhang'.*

LEAR, EDWARD (1812-1888)

Artist and author. From 1827 Lear was compelled to earn his living as a commercial artist, making tinted drawings of birds and working for hospitals and medical men.

British Drawings in the India Office Library

In 1831 he became a draftsman at the Zoological Society, and in 1832 published *Illustrations of the family of the Psittacidae*. He also made zoological drawings for Gould, Bell, Swainson, Jardine and Gray. From 1832 to 1836 he drew birds and animals at Knowsley for the Earl of Derby, and in 1846 published *Gleanings from the menagerie and aviary at Knowsley Hall*. From 1836, he concentrated on landscape drawing. In 1837 he left England on account of ill-health and became a drawing master in Rome. While on a visit to England in 1846 he gave lessons to Queen Victoria. He also began to travel widely in Switzerland, Italy, Albania, Greece, Malta, Palestine and Egypt. From 1873 to 1875 he toured in India, returning to San Remo where he spent the rest of his life. Many of his landscapes were published in books such as *Views in Rome and its environs* (1841) and *Illustrated excursions in Italy* (1846). He also published various journals of his travels between 1851 and 1870. He exhibited at the Suffolk Street Gallery in 1836 and at the Royal Academy between 1840 and 1853. (Introduction, pp. 45-6.)
BIBLIOGRAPHY: A. Davidson, *Edward Lear* (London, 1938). R. Murphy (ed.), *Edward Lear's Indian Journal* (London, 1953); Mildred Archer, 'British painters of the Indian scene', *Journal of the Royal Society of Arts*, cxv, October 1967, 874-5; P. Hofer, *Edward Lear as a Landscape draughtsman* (London, 1967).

2330 View from the River Ganges of the burning ghats, Benares (U.P.). Probably 14 December 1873 (*Plate 74*).

Signed with monogram: *E.L.*

Water-colour; $6\frac{1}{2}$ by $10\frac{1}{4}$ ins.

Purchased 2 June 1965.

From the collection of (1) William Selkirk, (2) Hon. Mrs. D. Fellowes.

NOTE: The ghats shown in the drawing are, from left to right, the Jalsain, Manikarnika, Dattatreya and Scindia.

EXHIBITED: The Fine Art Society, Ltd. April 1962, no. 78.

LYNDON, HERBERT (*fl.* 1879-1898)

Exhibited at the Royal Academy on eight occasions between 1879 and 1898.

2457; 2458

2 drawings. Purchased 1923.

2457 Benares (U.P.) from the Ganges. 1898.

Inscribed on front: *Herbert Lyndon. 98.*

Water-colour; $6\frac{1}{4}$ by $9\frac{1}{4}$ ins.

NOTE: *Revised Foster Catalogue*, no. 252.

Moffat, James

2458 The Palace at Udaipur (Rajputana). 1898.

Inscribed on front: *Herbert Lyndon*. 98.

Water-colour; $6\frac{1}{4}$ by $9\frac{1}{4}$ ins.

NOTE: *Revised Foster Catalogue*, no. 253.

MALTON, THOMAS (1748–1804)

Thomas Malton, the younger, studied for three years in the office of the architect James Gordon. He worked at first in Dublin with his father but later moved to London. He made architectural drawings and water-colours of the chief London monuments. He was also a scene painter at Covent Garden. Exhibited at the Royal Academy 1773–1803.

2459; 2460

2 drawings. Circumstances of acquisition unrecorded.

2459 The East India House, Leadenhall Street, London, before the re-building in 1796–99. A coach in the street, and a wagon loaded with barrels. *c.* 1795.

Water-colour; 28 by $37\frac{1}{2}$ ins.

NOTE: *Revised Foster Catalogue*, no. 526.

REPRODUCED: *Journal of Indian Art*, iii, no. 31, October 1890, plate 23, and G. Birdwood and W. Foster, *Relics of the Honourable East India Company* (London, 1909), plate 25.

2460 The East India House, Leadenhall Street, London, as rebuilt by Richard Jupp and Henry Holland in 1796 to 1799. A carriage on the left and an Indian amongst the passers-by in the street. *c.* 1800.

Water-colour; 27 by $36\frac{1}{2}$ ins.

NOTE: *Revised Foster Catalogue*, no. 294,

REPRODUCED: *Journal of Indian Art*, iii, no. 31, October 1890, plate 24, and G. Birdwood and W. Foster, *Relics of the Honourable East India Company* (London, 1909), plate 26.

MOFFAT, JAMES (1775–1815)

Moffat was a Scotsman living in Calcutta from 1789 to 1815. He appears to have learnt his profession of painting and engraving in India. In 1798 and from 1805 to 1810 he produced sets of views of towns on the Ganges and Hooghly, and in 1808 engravings from Henry Creighton's drawings of Gaur. (Introduction, p. 49.)

495-497

3 caricatures. Purchased 19 October 1914.

NOTE: The inscriptions on these drawings state that they were published by James Moffat in Calcutta in 1796 and 1798. No trace of this publication has so far been found. WD 496, however, is the original for one of a series in similar style published as aquatints in England between 1811 and 1813 by William Holland of 11 Cockspur Street, the title adding 'Of Mr Holland may be had a number of East and West India Caricatures'. The published drawing is lettered: *Scene in the Writer's Buildings Calcutta!*

495 Servants at work in the kitchen of a European house in Bengal. c. 1796.

Inscribed on front in ink: *A Bengal Kitchen. Published in Calcutta.*

Pen-and-ink and wash; $10\frac{1}{2}$ by $13\frac{3}{4}$ ins.

496 'The Times'. A young Englishman deferring payment of a bill while his hookah-buridar tends his pipe and his punkahwallah fans him. c. 1796.

Inscribed on front in ink: *The Times. Published in Calcutta by J. Moffat. 1796.*

Pen-and-ink and wash; $8\frac{1}{4}$ by $11\frac{3}{4}$ ins.

497 'Knowing Ones at Work'. A young Englishman making up his accounts with his Indian servants. c. 1796.

Inscribed on front in ink: *Knowing Ones at Work. Published in Calcutta by J. Moffat. December 1798.*

Pen-and-ink wash; $8\frac{3}{4}$ by 10 ins.

494; 476

494 'The Calcutta Cotillion'. Caricature of various Calcutta residents. c. 1796 from a sketch of c. 1775.

Inscribed on front in ink: *The Calcutta Cotillion. Copied from one by Colonel Green; also inscribed with names of dancers (see note).*

Pen-and-ink and wash; $5\frac{1}{2}$ by 14 ins.

Purchased 19 October 1914.

NOTE: Colonel Green may have been Christopher Green who died a Major-General in 1805. Of the dancers, Edward Stephenson, Lionel Darell, John Graham and James Lawrell were all members of the Bengal Civil Service. Mrs Ann Dyer died in March 1775 and Miss Elizabeth Jane Sanderson married Richard Barwell in September 1776. The original sketch must therefore have been made c. 1775. The copy is probably by Moffat since it was purchased together with the other three caricatures (WD 495-497).

476 S.E. view of Government House, Calcutta. A European is being carried in a palanquin, while other Europeans, attended by servants, stroll on the grass and exercise their dogs. 1804 (*Plate 9*).

Norie, Orlando

Inscribed on back in pencil: *South East View of new Government House. Calcutta. Drawn by Moffat (1804).*

Water-colour; 17¼ by 26 ins.

Purchased 10 June 1955.

NOTE: Original drawing for an aquatint which was one of a set by various artists issued by Orme and dedicated to Marquis Wellesley. The print in the British Museum is lettered, 'Engraved under the direction of Edward Orme by J. Clarke and H. Merke, London. Published and sold, Jan 1, 1805 by Edward Orme'.

REPRODUCED: Mildred Archer, 'A Georgian palace in India', *Country Life*, 9 April 1959, fig. 4.

NICHOLL, ANDREW (1804-1886)

Landscape painter in water-colours. Born in Belfast, Nicholl studied in London and then settled in Dublin. He exhibited at the Royal Hibernian Academy from 1832, becoming an Associate in 1837 and full Member in 1860. He exhibited at the Royal Academy from 1832 to 1854 and went to live in London in 1840. In 1849 he was sent by the Government to Ceylon as teacher of painting and drawing at the Colombo Academy. While there he was engaged by Sir James Emerson Tennent, Colonial Secretary, to make drawings of scenery in Ceylon. On his return he lived successively in London, Dublin and Belfast, where he taught landscape drawing. He died in London. Engravings were made from his drawings for a number of topographical books on Ireland. Queen Victoria bought some of his drawings in 1858 and 1870, and his work is represented in the British Museum and the Victoria and Albert Museum.

1366 A view of Colombo (Ceylon), with palm trees and the shore in the foreground. c. 1850.

Inscribed on front in ink: *A. Nicholl. A.R.H.A.*: on back in pencil: *Colombo, Ceylon.*

Water-colour; 13½ by 20 ins.

Purchased 23 September 1952.

NORIE, ORLANDO (1832-1901)

Norie was a well-known Victorian painter of military subjects in water-colour. He had a studio in Aldershot from c. 1870 where he worked until his death. In 1887 Queen Victoria commissioned him to paint 'The Royal Procession leaving Buckingham Palace on its way to Westminster Abbey', which was published by Ackermann in

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1889. He came of a long line of Scottish artists and was the great-great-grandson of James Norie (1684–1757). He does not appear to have ever visited India. (Introduction, p. 52.)

BIBLIOGRAPHY: For the family, see D. Vere-Smith, *James Norie, Painter, 1684–1757* (Edinburgh, 1890).

1; 2

2 drawings. Purchased 12 December 1955. Attributed to Norie on grounds of style (see Victoria and Albert Museum, Department of Prints and Drawings, E. 1090–1948, signed O. Norie, and E. 1089–1948).

- 1 Sir Hugh Rose on an elephant reviewing the 3rd Dragoon Guards on their arrival at Ahmadnagar (Bombay). 1864 (*Plate 76*).

Inscribed on back: *Arrival of 3rd Dragoon Guards at Ahmednugger 1864 being reviewed by Sir Hugh Rose.*

Water-colour; 13 by 19½ ins.

NOTE: Sir Hugh Henry Rose, later Baron Strathnairn (1801–85), was Commander-in-Chief of India, 1860–65.

- 2 Halt on the line of marsh: British infantry resting by the roadside; mountain artillery on elephants passing by. c. 1864.

Water-colour; 13¼ by 19¼ ins.

PRIOR, MELTON (1845–1910)

War correspondent and newspaper artist. Worked with his father William Henry Prior. Attended the Coronation Durbar at Delhi for *The Illustrated London News*, 1902–03. (Introduction, p. 46.)

2461–2463

3 drawings presented by Dr Spenser, 1937.

- 2461 Lord Kitchener's Headquarters Camp at the Coronation Durbar, Delhi. 17 December 1902. Scene with tents and flagstaff; officers and ladies strolling and talking.

Inscribed on front in pencil: *Coronation Durbar. Lord Kitchener's Head Quarters Camp Delhi. Melton Prior. Press Camp. Delhi. Dec. 17th '02.*

Pencil; 10¼ by 14 ins.

Raven-Hill, Leonard

NOTE: Sketch made during the preparations for the Durbar which began on 29 December 1902 and ended on 10 January 1903.

Revised Foster Catalogue, no. 704.

- 2462 The Viceroy, Lord Curzon, investing the Maharaja of Cochin with the Grand Star of India at the Coronation Durbar, Delhi. 3 January 1903. Lord Curzon is seated on a throne in the Dewan-i-Am; the Duke of Connaught on his left.

Inscribed on front in pencil: *The Coronation Durbar. Chapters of the Orders of the Star of India and the Indian Empire—The Viceroy investing the Maharaja of Cochin with the Grand Star of India. Melton Prior. Interior of the Dewan-i-Am of the Delhi Fort. Jan 3. 03.*

Pencil; 14½ by 23 ins.

NOTE: This ceremony took place at 9 p.m.

Revised Foster Catalogue, no. 702.

- 2463 Departure of the Viceroy and the Duke of Connaught from Delhi at the end of the Durbar. 10 January 1903.

The Viceroy and the Duke bidding farewell to the assembled ruling princes: a crowded scene on Platform 7 of Delhi station at 11 a.m.; decorated pillars and awning.

Inscribed on front in pencil: *The Departure of the Viceroy and the Duke of Connaught from Delhi. His Royal Highness bidding goodbye to the Maharajas and Indian Chiefs at the Railway Station. Melton Prior. Delhi '03.*

Pencil; 14½ by 23 ins.

NOTE: *Revised Foster Catalogue, no. 703.*

RAVEN-HILL, LEONARD (1867–1942)

Artist, illustrator and cartoonist. Art-editor of *Pick-me-up* and founder of *Butterfly*, ephemeral papers of the eighteen-nineties. Illustrated *Stalky and Co.* for Kipling and *Kipps* for H. G. Wells. His first drawing for *Punch* was published in 1895. In 1901 he joined the *Punch* staff and in 1910 became its political cartoonist. His views were violently conservative. He visited India for the Coronation Durbar, 1902 to 1903, and later produced *An Indian sketch-book* (London, 1903).

- 2329 'The Economics of Revolution'. Original drawing of a cartoon published in *Punch*. 5 February 1930.

Inscribed on front: *The Economics of Revolution. First Babu (speaking from left to right) 'This Ghandi [sic] making three per centums too low with his shoutings.'*

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Second Babu 'I am saying this: We have buttered our bun and we must lie on it.'

First Babu 'But I am poor man. How shall I keep the cat from the bag'; signed L. Raven-Hill.

Charcoal; $10\frac{1}{2}$ by $13\frac{1}{4}$ ins.

Presented by Lady Monteath, 26 April 1965.

NOTE: This drawing was given by Sir Cecil Kisch to Sir David Monteath.

The caricature arose out of a letter sent by the India Office on 27 January 1930 to a correspondent and published in the press.

Dear Sir,

I am directed by the Secretary of State for India to acknowledge the receipt of your letter of the 13th January, and in reply to say that, as you are doubtless aware, India sterling securities, while issued under the authority of Act of Parliament and charged on the revenues of India, are not guaranteed by the British Government. Like many other stocks, including stocks issued by a Dominion under the Colonial Stock Acts, they are by law constituted stocks in which British trustees are authorised to invest; but that is a separate question.

The Secretary of State cannot undertake to deal with hypothetical contingencies; but at the same time, in view of the tenor of your letter, I am directed by him to say that His Majesty's present Government have no intention of allowing a state of things to arise in India in which repudiation of debt could become a practical possibility, and that it is inconceivable to him that, in dealing with any scheme of constitutional change in India, Parliament could fail to provide safeguards, should they be needed, against a breach of the conditions under which these loans were issued.

In view of the interest to the general public of the questions which you have raised, this reply is being published in the Press.

Yours faithfully,

(signed) A. HIRTZEL.

In 1930 Sir Arthur Hirtzel was Permanent Under Secretary of State for India. C. H. (later Sir Cecil) Kisch was Secretary to the Financial Department and D. T. (later Sir David) Monteath was private secretary to the Secretary of State.

ROCHER (*fl.* 1774)

Nothing is known of this Parisian miniaturist.

2475 Marie Joséphe wife of Louis de Bruno, and daughter of Jacques François Law and his wife, Marie. Head and shoulders with fur-trimmed dress. 1774.

Salt, Henry

Inscribed on front: *Rocher 1774*; on back of frame: *Mme de Bruno. Daughter of Mme Law Mère.*

Oval, water-colour on ivory; $1\frac{5}{8}$ by $1\frac{3}{4}$ ins.

Purchased May 1913.

NOTE: For other portraits of the Law family see WD 2471–2474, pp. 565, 634.

Revised Foster Catalogue, no. 96 (iii).

SALT, HENRY (1780–1827)

Artist, traveller and collector of antiquities. Salt went to London in 1797 and became a pupil, first of Joseph Farrington, R.A., and later, in 1800, of John Hoppner, R.A. On 3 June 1802 he left London for a long eastern tour with George Annesley, Viscount Valentia (afterwards second Earl of Mountnorris), whom he accompanied as secretary and draftsman. In the course of the tour Salt made numerous drawings, some of which were used to illustrate Valentia's *Voyages and travels to India, Ceylon, the Red Sea, Abyssinia and Egypt in 1802–1806*, 3 vols. (London, 1809) and others for his own *Twenty-four views taken in St Helena, the Cape, India, Ceylon, the Red Sea, Abyssinia and Egypt* (London, 1809). The originals of the drawings were kept by Lord Valentia.

In January 1809, Salt was sent to Abyssinia by the British Government to take presents to the King. He returned in January 1811, and in 1814 published *A Voyage to Abyssinia*. In 1815 he became British Consul-General in Egypt where he encouraged excavations and formed large collections which were later acquired by the British Museum. (Introduction pp. 43–4.)

NOTE: The references to Valentia's *Voyages* refer to the 1809 edition.

BIBLIOGRAPHY: J. J. Halls, *Life and correspondence of Henry Salt*, 2 vols. (London, 1834); Mildred Archer, 'Forgotten painter of the picturesque: Henry Salt in India, 1802–1804', *Country Life*, 19 November 1959, 890–1.

98–105; 358; 493

10 drawings made in India, Ceylon and Abyssinia between 1803 and 1805 and arranged chronologically.

Purchased 19 October 1914.

NOTE: Unsigned, but with inscriptions and dates relating the drawings to Salt's tour with Valentia.

98 The town of Serajpur on the Ganges (U.P.). 6 September 1803 (*Plate 66*).

Inscribed on back in pencil: *Serajpore Ganges. 5.*

Pen-and-ink and wash; 11 by 18 ins.

NOTE: Described Valentia, i, 207.

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- 99 The bank of the Ganges below Kara (U.P.). 8 September 1803.
Inscribed on back in pencil: *Ganges. Below Currah. 8 Sept.*; on front: 13.
Pen-and-ink and wash; $10\frac{3}{4}$ by $17\frac{1}{2}$ ins.
NOTE: Described Valentia, i, 208–9.
- 100 The Fort, Chunar (U.P.). 12 September 1803.
Inscribed on back in pencil: *Chunar. Sept. 12th*; and on front: *Sept. 12th. 20*.
Pen-and-ink and wash; 11 by 18 ins.
NOTE: Described Valentia, i, 213–4.
- 101 A temple on the river bank, Ghazipur (U.P.). 14 September 1803.
Inscribed on front in ink: *Gazipore*; in pencil: 23.
Pen-and-ink and wash; 13 by $10\frac{3}{4}$ ins.
NOTE: Described Valentia, i, 215.
REPRODUCED: Archer, *Country Life*, fig. 2.
- 102 The Fakir's Rock in the Ganges near Sultanganj (Bihar). 22 September 1803.
Inscribed on back in pencil: *Faquir's Rock, Ganges*; in ink: 30.
Pen-and-ink and wash; $9\frac{1}{2}$ by $13\frac{3}{4}$ ins.
NOTE: Described Valentia, i, 220.
- 103 An English house on the bank of the Ganges, Colgong (Bihar). 24 September 1803.
Inscribed on front in pencil: *Sept. 24th. Colgong 2*; on back in pencil: *Colgong; Ganges*.
Water-colour and pen-and-ink; $11\frac{1}{4}$ by 18 ins.
NOTE: Described Valentia, i, 221.
- 104 Scene on the Ganges near Sahibganj (Bihar). 25 September 1803 (*Plate 67*).
Inscribed on front in pencil: *Sept 25th*; on back in pencil: *Ganges. Where boatmen were nearly drowned*. Also sketch of architectural detail.
Water-colour and pen-and-ink; $10\frac{1}{2}$ by 18 ins.
NOTE: Described Valentia, i, 221–2.
- 358 A country boat on the Ganges, Sakrigali (Bihar). 28 September 1803.
Inscribed on front in pencil: *Sep. 28*; on former mount in ink: *Ganges, Sicalagully*.
Pen-and-ink and water-colour; 11 by 18 ins.
NOTE: Described Valentia, i, 223.
- 105 River scene, Ceylon: Lord Valentia travelling to Colombo, his palanquin loaded on three canoes. 20 December 1803.
Inscribed on back in pencil: *Ceylon No. 39*.
Pen-and-ink and wash; 9 by $14\frac{1}{2}$ ins.

Salt, Henry

NOTE: Original drawing of Valentia, iii, plate 8, 'The manner of passing a River between Point de Galle and Columbo'. Described Valentia, i, 270.

493 Azoro Tishai and her attendants, an Abyssinian lady whom Lord Valentia met on his travels. 19 September 1805.

Wash; $14\frac{1}{4}$ by $10\frac{3}{4}$ ins.

NOTE: Original drawing of Valentia, iii, plate 9, 'Azoro Tishai at Adowe'. Described Valentia, iii, 102.

1308; 1315

2 unfinished sketches. Purchased 10 June 1958.

1308 Exterior view of rock temple, Karle (Bombay). 25 October 1804.

Pencil; $13\frac{3}{4}$ by $19\frac{3}{4}$ ins.

NOTE: Described Valentia, ii, 162-3. Probably a first sketch for WD 1307.

1315 Obelisk at Axum (Abyssinia). September or October 1803.

Inscribed on front in ink: *Obelisk at Axum*.

Pen-and-ink; 18 by $13\frac{3}{4}$ ins.

NOTE: Sketch for Valentia, iii, plate 7, 'Obelisk at Axum'. Described Valentia, iii, 94, 179.

1296-1307; 1309-1314; 1316-1318

18 drawings probably made by Salt during 1807 and 1808 from his own sketches for the engravers of *Twenty-four views taken in St Helena, The Cape, India, Ceylon, Abyssinia and Egypt* (London, 1809), and 3 hand-coloured proofs. Arranged according to plate numbers.

Purchased 10 June 1958.

1296 Sandy Bay Valley (St. Helena). 26 August 1802.

Wash; 17 by $23\frac{3}{4}$ ins.

NOTE: Drawing for 'Sandy Bay Valley in the Island of St. Helena', plate 1, *Views*. Described Valentia, i, 14.

1297 Calcutta: view taken from the house of Thomas Graham in Chowringhee with Fort William and the Hooghly in the background. January or February 1803.

Pen-and-ink and wash on proof engraving; $16\frac{1}{2}$ by $23\frac{1}{2}$ ins.

NOTE: Drawing for 'Calcutta', plate 3, *Views*. Described Valentia, i, 61-3, 235-9.

1298 View within the Fort of Monghyr (Bihar), with a Muslim burial ground. February or September 1803.

Inscribed on front in water-colour; *View of . . in India*.

British Drawings in the India Office Library

Wash; 18½ by 25 ins.

NOTE: Drawing for 'A view within the Fort of Monghyr', plate 4, *Views*. Described Valentia, i, 86-9.

REPRODUCED: Archer, *Country Life*, fig. 1.

- 1299 Lucknow (U.P.): the Fort of Machhi Bhawan and the Mosque of Aurangzeb, built on the Lakshman Tila mound; grass cutters by the roadside. Between March and July 1803.

Wash; 16½ by 23¼ ins.

NOTE: Drawing for 'A view at Lucknow', plate 6, *Views*. Described Valentia, i, 135-75.

- 1300 Mosque of the great Imambara of Nawab Asaf-ud-daula, Lucknow (U.P.). Between March and July 1803.

Pen-and-ink and wash on proof engraving; 16¾ by 25 ins.

NOTE: Drawing for 'Mosque at Lucknow', plate 7, *Views*. Described Valentia, i, 135-75.

- 1301 Coconut groves and village by the river: view near Point de Galle (Ceylon). Between December 1803 and January 1804.

Wash; 16½ by 23¼ ins.

NOTE: Drawings for 'View near Point de Galle, Ceylon', plate 8, *Views*. Described Valentia, i, 269.

REPRODUCED: Archer, *Country Life*, fig. 3.

- 1302 The Temple at Rameswaram (Madras), with a procession at the gate and an elephant passing. 25 January 1804.

Pen-and-ink and wash; 17 by 24½ ins.

NOTE: Drawing for 'Pagoda at Ramisseram', plate 9, *Views*. Described Valentia, i, 339-42.

REPRODUCED: Archer, *Country Life*, fig. 4.

- 1303 A temple at Tanjore (Madras). Between 30 January and 2 February 1804.

Pen-and-ink and wash on proof engraving; 16½ by 23½ ins.

NOTE: 'Pagoda at Tanjore', plate 10, *Views*. Described Valentia, i, 351-68.

- 1305 Temples on hill top at Trinchicanom (Madras). 1804.

Wash; 18½ by 24¼ ins.

NOTE: Drawing for 'Pagodas at Trinchicunum', plate 11, *Views*.

- 1304 View of the Fort at Rayakottai, Baramahal Hills (Madras). 23 February 1804.

Wash; 17 by 23½ ins.

NOTE: Drawing for 'Riacotta in the Baramahal', plate 12, *Views*. Described Valentia, i, 438.

Salt, Henry

- 1306 View of Poona (Bombay), with river in the foreground. October 1804.
Wash; $16\frac{1}{4}$ by $23\frac{3}{4}$ ins.
NOTE: Drawing for 'Poonah', plate 13, *Views*. Described Valentia, ii, 114-47.
- 1307 Exterior of rock temple, Karle (Bombay). October 1804 (*Plate 65*).
Wash; 17 by $23\frac{1}{2}$ ins.
NOTE: Drawing for 'Ancient Excavations at Carli', plate 14, *Views*. Described Valentia, ii, 162-3.
- 1310 The town of Dixan on a hilltop (Abyssinia). July or November 1805.
Wash; $18\frac{3}{4}$ by $24\frac{1}{4}$ ins.
NOTE: Drawing for 'The Town of Dixan in Abyssinia', plate 15, *Views*. Described Valentia, ii, 489-510; iii, 227-32.
- 1312 The town of Abha with mountainous scenery (Abyssinia). 16 or 17 August 1805.
Wash; $17\frac{3}{4}$ by 24 ins.
NOTE: Drawing for 'The Town of Abha in Abyssinia', plate 16, *Views*. Described Valentia, iii, 8-11.
- 1309 Mountainous landscape: view near the village of Asceriah (Abyssinia). 15 August 1805.
Wash; $17\frac{1}{4}$ by $23\frac{3}{4}$ ins.
NOTE: Drawing for 'View near the Village of Asceriah, in Abyssinia', plate 17, *Views*. Described Valentia, iii, 7.
- 1311 Mountainous landscape, Mucculla (Abyssinia). 9 to 10 September 1805.
Wash; 17 by $23\frac{1}{2}$ ins.
NOTE: Drawing for 'Mucculla in Abyssinia', plate 18, *Views*. Described Valentia, iii, 65-8.
- 1313 The pass of Atbara (Abyssinia). 12 September 1805.
Wash; 17 by $23\frac{1}{2}$ ins.
NOTE: Drawing for 'The Pass of Atbara in Abyssinia', plate 19, *Views*. Described Valentia, iii, 70.
- 1314 Obelisk at Axum (Abyssinia). September or October, 1805.
Wash; $16\frac{3}{4}$ by $23\frac{1}{2}$ ins.
NOTE: Drawing for 'The Obelisk at Axum', plate 20, *Views*. Described Valentia, iii, 94, 179.
- 1316 The mountains of Samayut (Abyssinia). 1805.
Wash; 17 by $23\frac{1}{2}$ ins.
NOTE: Drawing for 'The Mountains of Samayut', plate 21, *Views*.

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- 1317 View of Cairo (Egypt) taken from the gate of the Citadel. February 1806.
Wash; $18\frac{3}{4}$ by $27\frac{1}{2}$ ins.
NOTE: Drawing for 'View of Grand Cairo', plate 23, *Views. Described Valentia*, iii, 365-88.
- 1318 The Pyramids, Cairo (Egypt). March 1806.
Wash; $18\frac{1}{2}$ by $27\frac{1}{4}$ ins.
NOTE: Drawing for 'The Pyramids at Cairo', plate 24, *Views. Described Valentia*, iii, 388-92.

SAY, FREDERICK RICHARD (*fl.* c. 1827-1860)

Portrait painter and lithographer. Son of the engraver, William Say. Exhibited at the Royal Academy and British Institution, 1825-54.

- 2464 William Astell (1774-1847). Half-length, looking right. He wears a black coat with velvet collar and is seated on a chair. c. 1834.
Inscribed: *W. Astell*.
Oval, water-colour; 10 by 8 ins.
Presented by Mrs Franks, widow of Major-General W. A. Franks, godson of William Astell, 1931.
Revised Foster Catalogue, no. 626.
NOTE: William Thornton, who changed his name to Astell in 1807, was a Director of the East India Company from 1800 to 1846. Chairman 1810, 1824, 1828 and 1830. Colonel of the Royal East India Volunteers. M.P. for Bridgewater and afterwards for Bedfordshire. Governor of the Russian Company and Chairman of the Great Northern Railway. This drawing was lithographed by G. Raphael Ward.

SHELDON-WILLIAMS, INGLIS (1870-1940)

Official artist to the Canadian Expeditionary Force, 1914-18. Paintings and drawings made from his Coronation Durbar sketches were exhibited at the Fine Arts Gallery, Bond Street, 1904. (Introduction p. 46)

MSS. Eur. C. 121/1-140 ff.

2 sketch-books and 3 loose folios.

ff. 1-72, 82-140. Sketches made at the Coronation Durbar, Delhi. 29 December 1902 to 10 January 1903.

Shepherd, Thomas Hosmer

They include the following subjects: the Duke and Duchess of Connaught, durbar dais and throne, Delhi Fort, Burma Camp entrance, Delhi Railway Station, elephants of the Viceroy (Lord Curzon) and the Duke of Connaught, ekkas, elephants, fans, parasols, the Chief Herald, the Bodyguard, the Maratha Camel Contingent, processions of the rulers of Alwar, Bikaner, Dholpur, Hyderabad, Khairpur, Kashmir, Kotah, Mysore, Orchha, Patiala, costume of people in crowd, plantain trees, papayas, bamboos. ff. 73–81. Sketches of bazaar and local people at Hardwar (U.P.). 1904. Inscribed with numerous notes on colour, costume and subject-matter. Pencil; size of sketch-book 10 by 8 ins. Presented by the artist's widow, 2 and 10 March 1943.

SHEPHERD, THOMAS HOSMER (*fl.* 1817–1840)

Probably son of George and brother of George Sydney Shepherd. Painter of views in London, the English counties and Scotland for topographical books, especially from 1827 to 1831.

2465 The Directors' Court Room, East India House, Leadenhall Street, London, c. 1820.

Inscribed on front of picture in ink: *T. H. Shepherd*; on mount *The Directors' Court Room, East India House*.

Water-colour; $6\frac{1}{4}$ by $8\frac{3}{4}$ ins.

Presented by Sir George Birdwood, 1899.

NOTE: The doors, tables, chairs and coat-of-arms behind the Chairman's seat as well as the four paintings by Lambert and Scott are still in the custody of the Commonwealth Office. *Revised Foster Catalogue*, no. 3.

REPRODUCED: G. Birdwood and W. Foster, *Relics of the Honourable East India Company* (London, 1909), plate 44; W. Foster, *East India House* (London, 1924), 134; Mildred Archer, 'The East India Company and British art', *Apollo*, November 1965, 401–9, figure 10.

2466 The General Court Room, East India House, Leadenhall Street, London. c. 1820.

Inscribed on picture: *T. H. Shepherd*; on mount: *The General Court Room, East India House*.

Water-colour; $5\frac{3}{4}$ by 8 ins.

Purchased 1902.

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NOTE: A meeting of the Court of Proprietors is in progress, the Chairman and Director being seated at the long table on the right. In niches are the statues of Clive, Pocock and Stringer Lawrence, now in the Commonwealth Office. The drawing can be dated *c.* 1820 as there is no sign of the statue of Warren Hastings which was erected in 1823. *Revised Foster Catalogue*, no. 4

REPRODUCED: G. Birdwood and W. Foster, *Relics of the Honourable East India Company* (London, 1909), plate 43; W. Foster, *East India House* (London, 1924), 142.

2881 East India House, Leadenhall Street, London. *c.* 1825.

Water-colour; 5 by 7 ins.

Inscribed on front in pencil: *T. Hosmer Shepherd.*

Purchased 6 December 1967.

NOTE: The costume of the figures in the foreground corresponds with the fashions of 1825–30. The placard carried by a figure on the left is lettered: *London in the nineteenth century.*

SICARDI, LOUIS MARIE (1746–1825)

Born at Avignon, Sicardi worked in Paris and exhibited at the Salon from 1791 to 1819.

2474 Jacques Law (1758–?), son of Jacques François Law and his wife Marie, and nephew of Jean Law, Governor of Pondicherry. Head and shoulders, with powdered hair in a queue, and a blue coat. 1783.

Inscribed on front: *Sicardi. 1783*; on back of frame: *Law de Clapernon, Gov of Pondicherry.*

Oval, water-colour on ivory; 2 by 1½ ins.

Purchased May 1913.

NOTE: For other portraits of the Law family, see WD 2471–2473; 2475, pp. 565, 626. *Revised Foster Catalogue*, no. 96 (i).

SIMKIN, RICHARD (1840–1926)

Simkin specialised in depicting military uniforms and a number of his drawings were reproduced in the latter part of the nineteenth century. He lived at Aldershot and so could easily get material for military subjects. Although he never visited India, he made numerous drawings of the Indian Army and obtained much material from the Colonial and Indian Exhibition of 1886, which showed models in Indian uniforms. In 1901, he drew ‘Types of the Indian Native Army’ for a supplement of the *Army*

Simpson, William

and Navy Gazette. He also drew recruiting posters and executed many private commissions for pictures of regimental groups and types. He settled at Herne Bay, until his death in 1926. The National Army Museum possesses a number of his drawings. (Introduction, p. 52.)

1036 The Commandant of the Guides, Punjab Frontier Force, reading the proclamation of Queen Victoria as Empress of India. 1 January 1877. Painted 1881.

Inscribed on front in ink: *R. Simkin. 81.*

Water-colour; 17 by 31½ ins.

Presented by Mrs S. Langmore, niece of Sir Francis Howell Jenkins, 2 July 1957.

NOTE: Brigadier-General Sir Francis Howell Jenkins served in India from 1851 to 1885. He was Commandant of the Corps of Guides from June 1870 to March 1884. Since, however, he was on furlough from February 1876 to March 1878, the officer reading the proclamation is probably the officiating Commandant, Major R. B. P. P. Campbell, who joined the Guides in May 1864 and was Commandant from 1884 to 1891. The Regimental centre of the Guides was at Mardan, a cantonment in Peshawar district.

This drawing was probably worked up by Simkin from a sketch made by an officer who was on the spot in 1877, so that Sir Francis Howell Jenkins might have a record of the event from which he was unavoidably absent.

SIMPSON, WILLIAM (1823–1899)

Painter and lithographer. Simpson was apprenticed to a lithographer in Glasgow and in 1851 came to London where he made views of the Great Exhibition. He went to the Crimea in 1854 and became well known for his twenty-four views, *The Campaign in the east* (London, 1855). His *Battle of Balaclava* was acquired by Queen Victoria and he subsequently painted various important events in her reign for her. He then travelled in Circassia with the Duke of Newcastle. In 1859 the publishers, Day and Son, commissioned him to make drawings of India. On his return he produced *India, ancient and modern* (London, 1867), a series of illustrations of the country and its people with a descriptive text by John William Kaye. In 1867 he accompanied the Prince of Wales to Moscow, in 1868 he visited Abyssinia, in 1870 to 1871 he was in Paris during the Franco-Prussian war, and in 1873 he made a journey round the world. He accompanied the Prince of Wales to India in 1876, and in 1878 covered the war in Afghanistan. In 1884 to 1886 he accompanied the Afghan Boundary Commission. During this busy period from 1867 he contributed pictures to the *Illustrated London News* and published *Meeting the sun: a journey all round the world* (London, 1874), and *Shikare and tomasha, a souvenir of the visit of His Royal Highness the Prince of Wales to India* (London, 1876). (Introduction, pp. 44–5.)

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BIBLIOGRAPHY: G. Eyre-Todd (ed.). *The autobiography of William Simpson* (London, 1903). See also MSS. Eur. B. 202, which contains a catalogue, newspaper cuttings and letters relating to an exhibition, *India 'Special'*, held in London in 1876.

1599 A steamer moored to the bank of a river, probably in the Punjab; in the background an island fort. c. 1860 (*Plate 78*).

Water-colour; $11\frac{3}{4}$ by $14\frac{3}{4}$ ins.

Purchased 4 March 1961.

NOTE: Uninscribed, but in same style as WD 137, 1365, 1012 and 1017.

137 Lord Canning's return visit to the Maharaja of Kashmir at Sialkot (Punjab). 9 March 1860 (*Plate 77*).

Sitting on Lord Canning's right are Sir Robert Montgomery (Lieutenant-Governor of the Punjab, 1859-65), General H. Wyndham, Arthur Roberts (Judicial Commissioner of the Punjab), and Lewin Bowring (Private Secretary to Lord Canning, 1858-62). Sir Cecil Beadon, Foreign Secretary 1859-60, sits between Maharaja Ranbir Singh and his young son.

Inscribed on front in ink: *Lord Canning's Return visit to the MahaRajah of Cashmere at Sealkote, Punjab. 9th March, 1860; Wm Simpson, 1860*; inscribed above figures in ink: *Mr L. Bowring, Mr Roberts, Gen Wyndham, Sir R. Montgomery, Gov. Gen., Maharajah, Cecil Beadon, Son of Rajah*.

Water-colour; 10 by 14 ins.

Purchased 26 November 1954.

NOTE: Original drawing for W. Simpson, *India, ancient and modern*, plate 30.

1365 The Bailey Guard Gate, Lucknow (U.P.). c. 1861.

Inscribed on front in ink: *Bailey Guard Gate. Lucknow. Wm. Simpson*.

Water-colour; $10\frac{3}{4}$ by $14\frac{3}{4}$ ins.

Purchased 2 May 1959.

1012 The Ganges Canal, Roorkee, Saharanpur District (U.P.). 1863 (*Plate 79*).

Inscribed on front in ink: *Ganges Canal, Roorkee. Wm Simpson. 1863*.

Water-colour; $13\frac{3}{4}$ by 20 ins.

Purchased 4 November 1956.

NOTE: The Ganges Canal was opened by Lord Dalhousie in April 1854.

1017 An indigo factory in Bengal. 1863.

Inscribed on front in ink: *Indigo factory. Wm Simpson, 1863*.

Water-colour, $13\frac{3}{4}$ by $9\frac{3}{4}$ ins.

Purchased 10 December 1958.

NOTE: Original drawing for W. Simpson, *India, ancient and modern*, plate 38.

Theweneti, Michael

SWINTON, JAMES RANNIE (1816–1888)

Exhibited at the Royal Academy 1844–74. Specialised in pastel portraits, exaggerating the pink-and-white complexion of the sitters.

148 Portrait of a young man; head and shoulders, looking half-left; wearing a black tie with a red tie-pin. 1858.

Signed on front in pencil: *James R. Swinton 1858*.

Oval, pastel; 25½ by 21½ ins.

Purchased from Mrs Claire Fraser, 17 May 1960, together with WD 2226 and 2227 and MSS. Eur. E. 258.

NOTE: Although uninscribed, it seems possible that this is a family portrait of Simon James Gordon Fraser (born 1824), son of Simon Fraser (1803–57) and father-in-law of Mrs Claire Fraser, former owner of this portrait. On 20 January 1854 Simon Fraser wrote from Delhi to his son John (Simon J. G. Fraser's younger brother) urging him to have his portrait made. 'I also wish you to sit for a life-sized portrait to Richmond in style and size to correspond with that one of mine your Uncle Charles has in crayons. I shall shortly ask Simon to sit for his likeness but as the charge is heavy I must have one at a time.' Since the present picture was made four years after this letter was written, it is perhaps the portrait of Simon which his father had contemplated for later execution. For other pictures of the Fraser family, see Lowes Cato Dickinson (p. 600).

THEWENETI, MICHAEL (*fl.* c. 1842–1856)

A miniaturist practising in Bath. He was probably the son of Lorenzo Theweneti (c. 1797–1878), who worked at Bath from 1829 and exhibited at the Royal Academy from 1824 to 1831. Both artists lived at the same address in Henrietta Street, Bath, in 1856.

2469; 2470

2 miniatures. Water-colour on ivory; 6¾ by 5 ins. Presented by Miss C. M. Mackay, grand-daughter of General Morgan, 1931.

2469 General Thomas Morgan (1779–1856). Three-quarter length, sitting sideways, looking left. His right hand is tucked inside his coat, his left resting on the arm of the chair. He is sitting by a window and a brown curtain is draped in the background. A red covered table is on the right. He wears a black suit, white shirt and black stock. He has a fresh complexioned face and grey hair. c. 1842. Inscribed on front: *M. Theweneti*.

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NOTE: Morgan served in the Bombay Army (4th and later 7th Native Infantry) 1801-42. Lieutenant-General 1851. He was on leave in England in 1816, 1826, 1834 and 1842. He does not appear to have returned to India after this last leave. *Revised Foster Catalogue*, no. 625.

- 2470 Mrs Morgan, wife of General Thomas Morgan. Three-quarter length, front face. Mrs Morgan sits with her mittened hands in her lap, her chair draped with a red shawl. She wears a deep red velvet dress with white muslin cuffs and fichu, and an elaborate flowered cap over her black ringlets. In the background red pillars and a draped brown curtain. c. 1842.

Inscribed on front: *M. Theweneti*

NOTE: Mrs Morgan (née Jones) married and sailed to India in 1816.

Revised Foster Catalogue, no. 625a.

VERTUE, GEORGE (1684-1756)

Engraver, antiquary and art historian. Vertue wrote notes on the arts in England, which were later bought by Horace Walpole and used by him for his *Anecdotes of painting in England* (1762-71). (Introduction, p.52)

- 1341 The old East India House, Leadenhall Street, London. c. 1711.

Elevational drawing with perspective in depth (*Plate 1*).

Inscribed on front in ink, most probably by Vertue: *The Front of India House, Leadenhall Street*.

Pen-and-ink and wash; 17 $\frac{3}{4}$ by 12 $\frac{1}{4}$ ins.

Presented by Sir William Foster, c. 1920.

NOTE: The drawing shows the original home of the East India Company. It was formerly the house of Sir William Craven and was leased to him by Robert Lee and Anne, his wife, for twenty-one years by an agreement dated 22 May 1607, to which was added a schedule of the fittings (see P. E. Jones, 'East India House', *Notes and Queries*, 25 March 1944, vol. 186, no. 6, 153, and lease and schedule, Corporation of London Records Office, no. 131.1, now in Guildhall Library MSS.). The schedule is mostly concerned with the interior of the house, but mentions 'An fine paire of Gates with a Portcullis of wood' followed by a description of 'The Yard next Leadenhall Street'. The house was later leased by William, then Lord Craven and the owner, to the East India Company, 11 March 1661, and it was later purchased by the Company in 1710. The property was rebuilt by Theodore Jacobsen in 1726, and again, from designs by Richard Jupp, in 1799. The Company was dissolved in 1858 and the building demolished for street improvements in 1861.

Three almost identical drawings of the old East India House exist:

- i. The present drawing. In 1851 the engraver Robert Graves, A.R.A. (1798–1873) owned a drawing which he considered to be by Vertue. In that year he made a reduction from which W. B. Rye made an etching. Subsequently Graves sold Vertue's drawing and it was lost sight of. In about 1920 Sir William Foster discovered the present drawing in a bookshop and felt convinced that it was the missing drawing by Vertue. He recorded the following note (2 June 1924): 'That this drawing is the work of George Vertue is shown (1) by the lettering, which is in the handwriting of that artist (cf. *Addl. Ms.* 23069 in the British Museum); (2) by the statement on W. B. Rye's etching (1851) that the latter was based on 'a copy of a drawing by Vertue' (see *I.O.L. scrapbook X661*).
- ii. A drawing in the Department of Prints and Drawings, British Museum (Crowle's *Grangerized Pennant*, xii, no. 68) dated 1711.
- iii. A drawing (*London prospects*, v, 65) recently found in the Library of the Society of Antiquaries by Mr S. Rowland Pierce. This he considers to be Vertue's original drawing of which (i) and (ii) are copies. It is amongst the Harleian collection of the 2nd Earl of Oxford, purchased by the Society of Antiquaries in 1741, which includes a number of other drawings by Vertue.

Of the three versions, (iii) is clearly the best in quality. There is greater recession and the wash is more subtly graduated. Details such as the mouldings of the building, the figures and the ships are drawn more delicately than in (i) and (ii). The figure on the balcony has clearly been added, for the lines of the balcony show through the figure, whereas in the other drawings they are not apparent. The British Museum drawing is clearly of inferior quality. (iii) must therefore be accepted as Vertue's original version.

Mr Pierce suggests that the India Office Library drawing may be a contemporary copy of the Society of Antiquaries' drawing by Vertue's brother-in-law, David Chandler, who is known to have made many drawings for Vertue (see Society of Antiquaries, *Prints and drawings 1750*, with drawings of Newhall, Essex, by Chandler). This, he argues, might explain the presence of Vertue's handwriting on the India Office Library drawing. On the other hand, the Library's drawing may still be, as Foster thought, by Vertue himself—in which case it is a second version by him based on his original drawing (iii).

WALE, SAMUEL (c. 1720–1786)

Painter, illustrator and decorator. First apprenticed to a silver plate engraver. Studied at St. Martin's Lane Academy and with Frank Hayman. Painted ceilings and illustrated books. Founder member of the Royal Academy, its Lecturer in Perspective and later

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Librarian. Shared a house with John Gwynne the architect and collaborated with him in a drawing of St. Paul's Cathedral. Exhibited in London at Society of Artists and Royal Academy 1760 to 1778.

2056 East India House, Leadenhall Street, London, c. 1760 (*Plate 4*).

Wash; 3 by 6 ins.

Purchased 4 February 1963.

NOTE: Original drawing for engraving after Wale by B. Green in R. Dodsley, *London and its environs described* (London, 1761) ii, 263 and by T. Simpson for J. Entick, *A new and accurate history and survey of London* (London, 1766). In these engravings the picture is reversed, thus confirming that this drawing was made for the engraver. The East India House depicted here was built between 1726 and 1729 and rebuilt in 1796 to 1799.

REPRODUCED: *India Office Library. Report for the year ended 31 March 1963.*

WARD, FRANCIS SWAIN (c. 1734–1794)

Madras army c. 1760–64. Ensign and Lieutenant; 1773–87. Captain c. 1773; Lieut.-Colonel 1786; pensioned 1787.

Ward was born in London and trained as an artist, but later joined the military service of the East India Company in Madras. In April 1764 he and four other lieutenants resigned their commissions as a protest against their supercession by officers in the King's Service. Ward returned to England where he resumed his practice as a professional artist and acted for a time as Secretary to the Chartered Society of Artists. He exhibited a number of oil paintings in the Society's exhibitions of 1770 to 1773. On failing to earn enough, he persuaded the East India Company to re-engage him in the Madras army with rank of Captain. Before leaving for India he presented the Company in 1773 with ten oil paintings, now in the Commonwealth Office, London. As a gesture in return, the Company directed that 'a warrant be immediately made out to Captain Ward for two hundred guineas, and that on his arrival at Fort St. George he be presented with a further sum of one thousand pagodas, as a testimony of the esteem the Court entertains of his valuable and very ingenious performances'; also that 'it be referred to the Committee of the House to give directions for framing the said pictures and for placing them in the most convenient part of this house'.

After his reinstatement Ward continued to paint. In 1777 he wrote to Robert Orme saying how much he wanted the Command of Madura, 'a Command I more wish than others more lucrative to those of my rank in the Service; but my motive for it is my turn for drawing and painting, which I should employ during my residence there to make addition of curiosities to those I have already furnished the public with.

I have not been idle since my arrival, but have made a collection I am convinced would give you great pleasure could I convey them to you. I will yet hope the time may come when I may show them you myself. Could I get to Madura I should esteem myself happy, as that place and its neighbourhood affords more beauties of Nature and Art than perhaps any other place in India.'

In the *Calcutta Gazette* of 4 March 1784, he published proposals for engraving twelve of his pictures, including nine of the ten he had presented to the East India Company. After Rs 2,000 had been subscribed, however, the agent to whom the money had been paid failed, and the whole was lost. In February 1790 Ward wrote to the East India Company saying that he had done his best to fulfill his engagements to the subscribers but had failed. He, therefore, offered to present seventy-six of his paintings to the Company, on condition that they should be engraved and the plates handed over to him. At the same time he asked for cadetships for his sons as his pension was small and he had a family of seven to maintain. The Directors resolved (*Court Minutes*, 11 August 1790) that 'the letter be not complied with'. Colonel Ward died at Negapatam in 1794. His son Benjamin served under MacKenzie (see p. 487).

BIBLIOGRAPHY: W. Foster, *A Descriptive catalogue of the paintings, statues, etc., in the India Office* (5th edition, London, 1924); H. D. Love, *Vestiges of old Madras* (London, 1913), iii.

482; 483

2 water-colours; 14 $\frac{3}{4}$ by 22 ins.

Purchased 12 February 1956.

482 View of Gwalior Fort (Central India) from the south-east. c. 1790.

483 View of Gwalior Fort (Central India) from the north-west. c. 1790 (*Plate 75*).

NOTE: The second drawing is identical with the aquatint, 'Fortress of Gwalior, taken by General Popham in 1779', published on 1 March 1804 as plate 11 of *Twenty-four views in Hindostan*, a set of engravings sponsored by Edward Orme between 1802 and 1805. Although no artist's or engraver's name is attached to this plate, it formed part of a series of aquatints redrawn by William Orme from paintings by Thomas Daniell and Francis Swain Ward 'in the possession of Richard Chase, late Mayor of Madras'. Chase, who was Mayor of Madras in 1800, had obtained a number of Ward's pictures on his death in 1794.

As Daniell did not visit Gwalior, the aquatint (plate 11) must have been made from one of Ward's pictures. Although Ward spent his army service in Madras, it is clear that he visited northern India on at least two occasions: the first before his return to England in 1764, the second during his final stay in India between 1773 and 1794. Amongst the paintings presented to the East India Company in 1773 was a view of Sher Shah's tomb, Sasaram (Bihar), obviously dating from his first visit, and in the *Twenty-four views in Hindostan* are impressions of Calcutta

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and of Anupshahr (U.P.). Since Anupshahr is about 140 miles due north of Gwalior which was in enemy hands until 1779, it is likely that Ward visited both places during an extended tour of Upper India after his retirement from the army in 1787.

WARREN, HENRY (1794-1879)

Warren began his career as a sculptor, studying under Nollekens. In 1818 he decided to paint and joined the Royal Academy Schools. He soon gave up oils for water-colours and in 1839 became President of the New Water-colour Society. He appears to have had a marked interest in eastern subjects although he never went to India. He was used by amateur artists to work up their sketches for publication. (Introduction, p. 51.)

362 The Muharram ceremony being performed in a tank by the tomb of Shah Abdur Rahman, Ellichpur (Berar). 1838 (*Plate 80*).

Inscribed on front in ink: *Henry Warren, 1838*; on back in ink: *Shrine of Raiman Shah Doola, Elichpoor. Warren. F 206. No. 8.*

Water-colour; $8\frac{3}{4}$ by 13 ins.

Purchased 11 May 1955.

NOTE: This water-colour was made from a sketch by Meadows Taylor and engraved by S. Fisher for T. Bacon, *The Oriental Annual* (London 1840), 64, 'Shrine of Raiman Shah Doola'.

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| 131 | 337 | 172 | 579 | 213 | 587 |
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| 133 | 313 | 174 | 579 | 215 | 588 |
| 134 | 313 | 175 | 579 | 216 | 588 |
| 135 | 314 | 176 | 579 | 217 | 588 |
| 136 | 602 | 177 | 579 | 218 | 588 |
| 137 | 636 | 178 | 580 | 219 | 588 |
| 138 | 333 | 179 | 580 | 220 | 588 |
| 139 | 599 | 180 | 580 | 221 | 588 |
| 140 | 595 | 181 | 581 | 222 | 589 |
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| 231 | 590 | 272 | 240 | 313 | 321 |
| 232 | 590 | 273 | 240 | 314 | 616 |
| 233 | 590 | 274 | 240 | 315 | 339 |
| 234 | 591 | 275 | 241 | 316 | 87 |
| 235 | 591 | 276 | 241 | 317 | 85 |
| 236 | 591 | 277 | 241 | 318 | 200 |
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| 245 | 595 | 286 | 242 | 327 | 201 |
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| 247 | 137 | 288 | 242 | 329 | 201 |
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| 377 | 171 | 418 | 175 | 459 | 180 |
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| 603 | 479 | 644 | 484 | 685 | 490 |
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| 610 | 480 | 651 | 485 | 692 | 491 |
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| 732 | 508 | 773 | 512 | 814 | 516 |
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| 849 | 519 | 890 | 499 | 931 | 505 |
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| 859 | 496 | 900 | 501 | 941 | 506 |
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| 863 | 496 | 904 | 501 | 945 | 506 |
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| 1457 | 339 | 1498 | 410 | 1539 | 414 |
| 1458 | 182 | 1499 | 410 | 1540 | 414 |
| 1459 | 182 | 1500 | 410 | 1541 | 414 |
| 1460 | 183 | 1501 | 410 | 1542 | 414 |
| 1461 | 183 | 1502 | 410 | 1543 | 415 |
| 1462 | 183 | 1503 | 411 | 1544 | 415 |
| 1463 | 183 | 1504 | 411 | 1545 | 415 |
| 1464 | 183 | 1505 | 411 | 1546 | 415 |
| 1465 | 183 | 1506 | 411 | 1547 | 415 |
| 1466 | 183 | 1507 | 411 | 1548 | 415 |
| 1467 | 183 | 1508 | 411 | 1549 | 415 |
| 1468 | 183 | 1509 | 411 | 1550 | 415 |
| 1469 | 183 | 1510 | 411 | 1551 | 415 |
| 1470 | 183 | 1511 | 411 | 1552 | 415 |
| 1471 | 183 | 1512 | 411 | 1553 | 415 |
| 1472 | 183 | 1513 | 412 | 1554 | 415 |
| 1473 | 183 | 1514 | 412 | 1555 | 415 |
| 1474 | 183 | 1515 | 412 | 1556 | 415 |
| 1475 | 521 | 1516 | 412 | 1557 | 415 |
| 1476 | 143 | 1517 | 412 | 1558 | 415 |
| 1477 | 566 | 1518 | 412 | 1559 | 415 |
| 1478 | 118 | 1519 | 412 | 1560 | 415 |
| 1479 | 599 | 1520 | 412 | 1561 | 415 |
| 1480 | 342 | 1521 | 412 | 1562 | 415 |
| 1481 | 342 | 1522 | 412 | 1563 | 415 |
| 1482 | 343 | 1523 | 413 | 1564 | 415 |
| 1483 | 343 | 1524 | 413 | 1565 | 415 |
| 1484 | 343 | 1525 | 413 | 1566 | 417 |
| 1485 | 343 | 1526 | 413 | 1567 | 417 |
| 1486 | 343 | 1527 | 413 | 1568 | 417 |
| 1487 | 409 | 1528 | 413 | 1569 | 417 |
| 1488 | 409 | 1529 | 413 | 1570 | 417 |
| 1489 | 409 | 1530 | 413 | 1571 | 417 |
| 1490 | 409 | 1531 | 413 | 1572 | 417 |
| 1491 | 409 | 1532 | 413 | 1573 | 417 |
| 1492 | 409 | 1533 | 414 | 1574 | 417 |
| 1493 | 410 | 1534 | 414 | 1575 | 417 |
| 1494 | 410 | 1535 | 414 | 1576 | 417 |
| 1495 | 410 | 1536 | 414 | 1577 | 417 |
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| 1580 | 417 | 1621 | 443 | 1662 | 445 |
| 1581 | 417 | 1622 | 443 | 1663 | 445 |
| 1582 | 417 | 1623 | 443 | 1664 | 445 |
| 1583 | 417 | 1624 | 443 | 1665 | 445 |
| 1584 | 417 | 1625 | 443 | 1666 | 445 |
| 1585 | 417 | 1626 | 443 | 1667 | 445 |
| 1586 | 417 | 1627 | 443 | 1668 | 445 |
| 1587 | 417 | 1628 | 443 | 1669 | 445 |
| 1588 | 417 | 1629 | 443 | 1670 | 445 |
| 1589 | 417 | 1630 | 443 | 1671 | 445 |
| 1590 | 417 | 1631 | 443 | 1672 | 445 |
| 1591 | 417 | 1632 | 443 | 1673 | 445 |
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| 1593 | 417 | 1634 | 443 | 1675 | 445 |
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| 1595 | 194 | 1636 | 443 | 1677 | 445 |
| 1596 | 397 | 1637 | 443 | 1678 | 445 |
| 1597 | 567 | 1638 | 443 | 1679 | 445 |
| 1598 | 567 | 1639 | 443 | 1680 | 446 |
| 1599 | 636 | 1640 | 443 | 1681 | 446 |
| 1600 | 598 | 1641 | 443 | 1682 | 446 |
| 1601 | 599 | 1642 | 444 | 1683 | 446 |
| 1602 | 610 | 1643 | 444 | 1684 | 446 |
| 1603 | 363 | 1644 | 444 | 1685 | 446 |
| 1604 | 359 | 1645 | 444 | 1686 | 446 |
| 1605 | 360 | 1646 | 444 | 1687 | 446 |
| 1606 | 361 | 1647 | 444 | 1688 | 446 |
| 1607 | 362 | 1648 | 444 | 1689 | 446 |
| 1608 | 362 | 1649 | 444 | 1690 | 446 |
| 1609 | 362 | 1650 | 444 | 1691 | 446 |
| 1610 | 364 | 1651 | 444 | 1692 | 446 |
| 1611 | 363 | 1652 | 444 | 1693 | 446 |
| 1612 | 75 | 1653 | 444 | 1694 | 80 |
| 1613 | 334 | 1654 | 444 | 1695 | 201 |
| 1614 | 334 | 1655 | 444 | 1696 | 130 |
| 1615 | 334 | 1656 | 444 | 1697 | 130 |
| 1616 | 334 | 1657 | 444 | 1698 | 130 |
| 1617 | 614 | 1658 | 444 | 1699 | 130 |
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| I705 | 131 | I746 | 619 | I787 | 596 |
| I706 | 131 | I747 | 619 | I788 | 596 |
| I707 | 131 | I748 | 619 | I789 | 597 |
| I708 | 131 | I749 | 619 | I790 | 597 |
| I709 | 131 | I750 | 423 | I791 | 597 |
| I710 | 131 | I751 | 596 | I792 | 597 |
| I711 | 131 | I752 | 596 | I793 | 597 |
| I712 | 75 | I753 | 596 | I794 | 597 |
| I713 | 245 | I754 | 596 | I795 | 597 |
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| I716 | 593 | I757 | 596 | I798 | 597 |
| I717 | 594 | I758 | 596 | I799 | 597 |
| I718 | 594 | I759 | 596 | I800 | 597 |
| I719 | 594 | I760 | 596 | I801 | 597 |
| I720 | 594 | I761 | 596 | I802 | 597 |
| I721 | 594 | I762 | 596 | I803 | 597 |
| I722 | 594 | I763 | 596 | I804 | 597 |
| I723 | 577 | I764 | 596 | I805 | 597 |
| I724 | 580 | I765 | 596 | I806 | 597 |
| I725 | 580 | I766 | 596 | I807 | 597 |
| I726 | 581 | I767 | 596 | I808 | 597 |
| I727 | 595 | I768 | 596 | I809 | 597 |
| I728 | 590 | I769 | 596 | I810 | 597 |
| I729 | 590 | I770 | 596 | I811 | 597 |
| I730 | 591 | I771 | 596 | I812 | 597 |
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| I732 | 592 | I773 | 596 | I814 | 597 |
| I733 | 592 | I774 | 596 | I815 | 597 |
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| I736 | 598 | I777 | 596 | I818 | 597 |
| I737 | 618 | I778 | 596 | I819 | 597 |
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| I739 | 618 | I780 | 596 | I821 | 597 |
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| 1827 | 597 | 1868 | 597 | 1909 | 597 |
| 1828 | 597 | 1869 | 597 | 1910 | 597 |
| 1829 | 597 | 1870 | 597 | 1911 | 597 |
| 1830 | 597 | 1871 | 597 | 1912 | 597 |
| 1831 | 597 | 1872 | 597 | 1913 | 597 |
| 1832 | 597 | 1873 | 597 | 1914 | 597 |
| 1833 | 597 | 1874 | 597 | 1915 | 597 |
| 1834 | 597 | 1875 | 597 | 1916 | 597 |
| 1835 | 597 | 1876 | 597 | 1917 | 597 |
| 1836 | 597 | 1877 | 597 | 1918 | 597 |
| 1837 | 597 | 1878 | 597 | 1919 | 597 |
| 1838 | 597 | 1879 | 597 | 1920 | 597 |
| 1839 | 597 | 1880 | 597 | 1921 | 597 |
| 1840 | 597 | 1881 | 597 | 1922 | 597 |
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| 1843 | 597 | 1884 | 597 | 1925 | 597 |
| 1844 | 597 | 1885 | 597 | 1926 | 597 |
| 1845 | 597 | 1886 | 597 | 1927 | 597 |
| 1846 | 597 | 1887 | 597 | 1928 | 597 |
| 1847 | 597 | 1888 | 597 | 1929 | 597 |
| 1848 | 597 | 1889 | 597 | 1930 | 597 |
| 1849 | 597 | 1890 | 597 | 1931 | 597 |
| 1850 | 597 | 1891 | 597 | 1932 | 597 |
| 1851 | 597 | 1892 | 597 | 1933 | 597 |
| 1852 | 597 | 1893 | 597 | 1934 | 597 |
| 1853 | 597 | 1894 | 597 | 1935 | 597 |
| 1854 | 597 | 1895 | 597 | 1936 | 597 |
| 1855 | 597 | 1896 | 597 | 1937 | 597 |
| 1856 | 597 | 1897 | 597 | 1938 | 597 |
| 1857 | 597 | 1898 | 597 | 1939 | 597 |
| 1858 | 597 | 1899 | 597 | 1940 | 597 |
| 1859 | 597 | 1900 | 597 | 1941 | 597 |
| 1860 | 597 | 1901 | 597 | 1942 | 597 |
| 1861 | 597 | 1902 | 597 | 1943 | 597 |
| 1862 | 597 | 1903 | 597 | 1944 | 597 |
| 1863 | 597 | 1904 | 597 | 1945 | 597 |
| 1864 | 597 | 1905 | 597 | 1946 | 597 |
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| 1949 | 597 | 1990 | 597 | 2031 | 591 |
| 1950 | 597 | 1991 | 597 | 2032 | 595 |
| 1951 | 597 | 1992 | 597 | 2033 | 596 |
| 1952 | 597 | 1993 | 597 | 2034 | 596 |
| 1953 | 597 | 1994 | 597 | 2035 | 596 |
| 1954 | 597 | 1995 | 597 | 2036 | 596 |
| 1955 | 597 | 1996 | 597 | 2037 | 596 |
| 1956 | 597 | 1997 | 597 | 2038 | 596 |
| 1957 | 597 | 1998 | 597 | 2039 | 596 |
| 1958 | 597 | 1999 | 597 | 2040 | 142 |
| 1959 | 597 | 2000 | 597 | 2041 | 418 |
| 1960 | 597 | 2001 | 597 | 2042 | 419 |
| 1961 | 597 | 2002 | 597 | 2043 | 419 |
| 1962 | 597 | 2003 | 597 | 2044 | 419 |
| 1963 | 597 | 2004 | 597 | 2045 | 419 |
| 1964 | 597 | 2005 | 597 | 2046 | 246 |
| 1965 | 597 | 2006 | 597 | 2047 | 247 |
| 1966 | 597 | 2007 | 597 | 2048 | 247 |
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| 1968 | 597 | 2009 | 597 | 2050 | 472 |
| 1969 | 597 | 2010 | 597 | 2051 | 343 |
| 1970 | 597 | 2011 | 598 | 2052 | 278 |
| 1971 | 597 | 2012 | 598 | 2053 | 315 |
| 1972 | 597 | 2013 | 598 | 2054 | 316 |
| 1973 | 597 | 2014 | 598 | 2055 | 316 |
| 1974 | 597 | 2015 | 598 | 2056 | 640 |
| 1975 | 597 | 2016 | 598 | 2057 | 566 |
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| 1977 | 597 | 2018 | 598 | 2059 | 78 |
| 1978 | 597 | 2019 | 598 | 2060 | 163 |
| 1979 | 597 | 2020 | 598 | 2061 | 80 |
| 1980 | 597 | 2021 | 576 | 2062 | 80 |
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| 1982 | 597 | 2023 | 582 | 2064 | 595 |
| 1983 | 597 | 2024 | 582 | 2065 | 578 |
| 1984 | 597 | 2025 | 578 | 2066 | 581 |
| 1985 | 597 | 2026 | 577 | 2067 | 73 |
| 1986 | 597 | 2027 | 578 | 2068 | 597 |
| 1987 | 597 | 2028 | 594 | 2069 | 91 |
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| 2072 | 92 | 2113 | 147 | 2154 | 150 |
| 2073 | 92 | 2114 | 147 | 2155 | 150 |
| 2074 | 92 | 2115 | 147 | 2156 | 150 |
| 2075 | 92 | 2116 | 147 | 2157 | 150 |
| 2076 | 92 | 2117 | 147 | 2158 | 151 |
| 2077 | 92 | 2118 | 147 | 2159 | 151 |
| 2078 | 92 | 2119 | 147 | 2160 | 151 |
| 2079 | 92 | 2120 | 147 | 2161 | 151 |
| 2080 | 92 | 2121 | 148 | 2162 | 151 |
| 2081 | 92 | 2122 | 148 | 2163 | 151 |
| 2082 | 93 | 2123 | 148 | 2164 | 151 |
| 2083 | 93 | 2124 | 148 | 2165 | 151 |
| 2084 | 93 | 2125 | 148 | 2166 | 151 |
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| 2086 | 93 | 2127 | 148 | 2168 | 151 |
| 2087 | 322 | 2128 | 148 | 2169 | 151 |
| 2088 | 322 | 2129 | 148 | 2170 | 151 |
| 2089 | 322 | 2130 | 149 | 2171 | 151 |
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| 2091 | 323 | 2132 | 149 | 2173 | 152 |
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| 2093 | 323 | 2134 | 149 | 2175 | 152 |
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| 2099 | 146 | 2140 | 149 | 2181 | 152 |
| 2100 | 146 | 2141 | 149 | 2182 | 152 |
| 2101 | 146 | 2142 | 150 | 2183 | 153 |
| 2102 | 146 | 2143 | 150 | 2184 | 153 |
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| 2104 | 146 | 2145 | 150 | 2186 | 153 |
| 2105 | 146 | 2146 | 150 | 2187 | 153 |
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| 2195 | 148 | 2236 | 416 | 2277 | 552 |
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| 2198 | 584 | 2239 | 416 | 2280 | 552 |
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| 2200 | 592 | 2241 | 71 | 2282 | 552 |
| 2201 | 595 | 2242 | 552 | 2283 | 552 |
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| 2206 | 316 | 2247 | 552 | 2288 | 113 |
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| 2210 | 401 | 2251 | 552 | 2292 | 113 |
| 2211 | 401 | 2252 | 552 | 2293 | 114 |
| 2212 | 402 | 2253 | 552 | 2294 | 114 |
| 2213 | 402 | 2254 | 552 | 2295 | 114 |
| 2214 | 403 | 2255 | 552 | 2296 | 114 |
| 2215 | 403 | 2256 | 552 | 2297 | 114 |
| 2216 | 404 | 2257 | 552 | 2298 | 114 |
| 2217 | 404 | 2258 | 552 | 2299 | 114 |
| 2218 | 404 | 2259 | 552 | 2300 | 114 |
| 2219 | 405 | 2260 | 552 | 2301 | 114 |
| 2220 | 405 | 2261 | 552 | 2302 | 114 |
| 2221 | 406 | 2262 | 552 | 2303 | 115 |
| 2222 | 406 | 2263 | 552 | 2304 | 115 |
| 2223 | 407 | 2264 | 552 | 2305 | 115 |
| 2224 | 407 | 2265 | 552 | 2306 | 115 |
| 2225 | 408 | 2266 | 552 | 2307 | 115 |
| 2226 | 600 | 2267 | 552 | 2308 | 115 |
| 2227 | 600 | 2268 | 552 | 2309 | 115 |
| 2228 | 336 | 2269 | 552 | 2310 | 115 |
| 2229 | 415 | 2270 | 552 | 2311 | 115 |
| 2230 | 415 | 2271 | 552 | 2312 | 115 |
| 2231 | 415 | 2272 | 552 | 2313 | 116 |
| 2232 | 415 | 2273 | 552 | 2314 | 116 |
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| 2318 | 116 | 2359 | 205 | 2400 | 98 |
| 2319 | 116 | 2360 | 205 | 2401 | 98 |
| 2320 | 116 | 2361 | 205 | 2402 | 98 |
| 2321 | 116 | 2362 | 205 | 2403 | 98 |
| 2322 | 117 | 2363 | 205 | 2404 | 98 |
| 2323 | 117 | 2364 | 205 | 2405 | 98 |
| 2324 | 117 | 2365 | 205 | 2406 | 98 |
| 2325 | 117 | 2366 | 205 | 2407 | 98 |
| 2326 | 117 | 2367 | 205 | 2408 | 101 |
| 2327 | 117 | 2368 | 205 | 2409 | 129 |
| 2328 | 117 | 2369 | 206 | 2410 | 129 |
| 2329 | 625 | 2370 | 73 | 2411 | 129 |
| 2330 | 620 | 2371 | 100 | 2412 | 129 |
| 2331 | 326 | 2372 | 100 | 2413 | 154 |
| 2332 | 329 | 2373 | 100 | 2414 | 160 |
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| 2334 | 332 | 2375 | 100 | 2416 | 202 |
| 2335 | 332 | 2376 | 100 | 2417 | 202 |
| 2336 | 332 | 2377 | 100 | 2418 | 202 |
| 2337 | 332 | 2378 | 101 | 2419 | 245 |
| 2338 | 332 | 2379 | 101 | 2420 | 245 |
| 2339 | 332 | 2380 | 74 | 2421 | 245 |
| 2340 | 332 | 2381 | 74 | 2422 | 246 |
| 2341 | 332 | 2382 | 74 | 2423 | 246 |
| 2342 | 332 | 2383 | 74 | 2424 | 256 |
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| 2344 | 332 | 2385 | 75 | 2426 | 259 |
| 2345 | 352 | 2386 | 76 | 2427 | 259 |
| 2346 | 352 | 2387 | 77 | 2428 | 261 |
| 2347 | 364 | 2388 | 86 | 2429 | 287 |
| 2348 | 324 | 2389 | 89 | 2430 | 287 |
| 2349 | 324 | 2390 | 90 | 2431 | 287 |
| 2350 | 324 | 2391 | 96 | 2432 | 313 |
| 2351 | 325 | 2392 | 97 | 2433 | 313 |
| 2352 | 325 | 2393 | 97 | 2434 | 314 |
| 2553 | 325 | 2394 | 97 | 2435 | 314 |
| 2354 | 325 | 2395 | 97 | 2436 | 314 |
| 2355 | 325 | 2396 | 97 | 2437 | 315 |
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| 2441 | 370 | 2482 | 209 | 2523 | 213 |
| 2442 | 370 | 2483 | 209 | 2524 | 213 |
| 2443 | 437 | 2484 | 209 | 2525 | 213 |
| 2444 | 566 | 2485 | 209 | 2526 | 213 |
| 2445 | 568 | 2486 | 209 | 2527 | 213 |
| 2446 | 582 | 2487 | 209 | 2528 | 213 |
| 2447 | 582 | 2488 | 209 | 2529 | 213 |
| 2448 | 582 | 2489 | 209 | 2530 | 214 |
| 2449 | 582 | 2490 | 210 | 2531 | 214 |
| 2450 | 582 | 2491 | 210 | 2532 | 214 |
| 2451 | 582 | 2492 | 210 | 2533 | 214 |
| 2452 | 602 | 2493 | 210 | 2534 | 214 |
| 2453 | 604 | 2494 | 210 | 2535 | 214 |
| 2454 | 604 | 2495 | 210 | 2536 | 214 |
| 2455 | 615 | 2496 | 210 | 2537 | 214 |
| 2456 | 615 | 2497 | 210 | 2538 | 214 |
| 2457 | 620 | 2498 | 210 | 2539 | 214 |
| 2458 | 621 | 2499 | 211 | 2540 | 214 |
| 2459 | 621 | 2500 | 211 | 2541 | 215 |
| 2460 | 621 | 2501 | 211 | 2542 | 215 |
| 2461 | 624 | 2502 | 211 | 2543 | 215 |
| 2462 | 625 | 2503 | 211 | 2544 | 215 |
| 2463 | 625 | 2504 | 211 | 2545 | 215 |
| 2464 | 632 | 2505 | 211 | 2546 | 215 |
| 2465 | 633 | 2506 | 211 | 2547 | 215 |
| 2466 | 633 | 2507 | 211 | 2548 | 215 |
| 2467 | 140 | 2508 | 211 | 2549 | 216 |
| 2468 | 140 | 2509 | 212 | 2550 | 216 |
| 2469 | 637 | 2510 | 212 | 2551 | 216 |
| 2470 | 638 | 2511 | 212 | 2552 | 216 |
| 2471 | 565 | 2512 | 212 | 2553 | 216 |
| 2472 | 565 | 2513 | 212 | 2554 | 216 |
| 2473 | 565 | 2514 | 212 | 2555 | 216 |
| 2474 | 634 | 2515 | 212 | 2556 | 216 |
| 2475 | 626 | 2516 | 212 | 2557 | 217 |
| 2476 | 612 | 2517 | 212 | 2558 | 217 |
| 2477 | 223 | 2518 | 212 | 2559 | 217 |
| 2478 | 223 | 2519 | 212 | 2560 | 217 |
| 2479 | 207 | 2520 | 213 | 2561 | 217 |
| 2480 | 208 | 2521 | 213 | 2562 | 217 |

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| 2564 | 217 | 2605 | 221 | 2646 | 523 |
| 2565 | 217 | 2606 | 221 | 2647 | 523 |
| 2566 | 218 | 2607 | 221 | 2648 | 524 |
| 2567 | 218 | 2608 | 222 | 2649 | 524 |
| 2568 | 218 | 2609 | 222 | 2650 | 524 |
| 2569 | 218 | 2610 | 222 | 2651 | 524 |
| 2570 | 218 | 2611 | 222 | 2652 | 524 |
| 2571 | 218 | 2612 | 222 | 2653 | 524 |
| 2572 | 218 | 2613 | 222 | 2654 | 524 |
| 2573 | 218 | 2614 | 222 | 2655 | 524 |
| 2574 | 218 | 2615 | 222 | 2656 | 524 |
| 2575 | 218 | 2616 | 244 | 2657 | 524 |
| 2576 | 218 | 2617 | 423 | 2658 | 524 |
| 2577 | 219 | 2618 | 521 | 2659 | 525 |
| 2578 | 219 | 2619 | 521 | 2660 | 525 |
| 2579 | 219 | 2620 | 521 | 2661 | 525 |
| 2580 | 219 | 2621 | 521 | 2662 | 525 |
| 2581 | 219 | 2622 | 521 | 2663 | 525 |
| 2582 | 219 | 2623 | 521 | 2664 | 525 |
| 2583 | 219 | 2624 | 522 | 2665 | 525 |
| 2584 | 219 | 2625 | 522 | 2666 | 525 |
| 2585 | 219 | 2626 | 522 | 2667 | 525 |
| 2586 | 220 | 2627 | 522 | 2668 | 525 |
| 2587 | 220 | 2628 | 522 | 2669 | 525 |
| 2588 | 220 | 2629 | 522 | 2670 | 526 |
| 2589 | 220 | 2630 | 522 | 2671 | 526 |
| 2590 | 220 | 2631 | 522 | 2672 | 526 |
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NOTE: For many years 'WD' drawings, when framed for office use (together with oil paintings, sculptures, prints and photographs), were given separate numbers for purposes of identification. Five-hundred-and-ninety-one items were so enumerated by Sir William Foster when listing the contents of the old India Office (see W. Foster, *A Descriptive catalogue of the paintings, statues, etc., in the India Office*, 5th edition, London, 1924). This sequence of numbers has been continued since his time and is incorporated in a revised Foster catalogue which is maintained in manuscript in the Library.

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PLATES

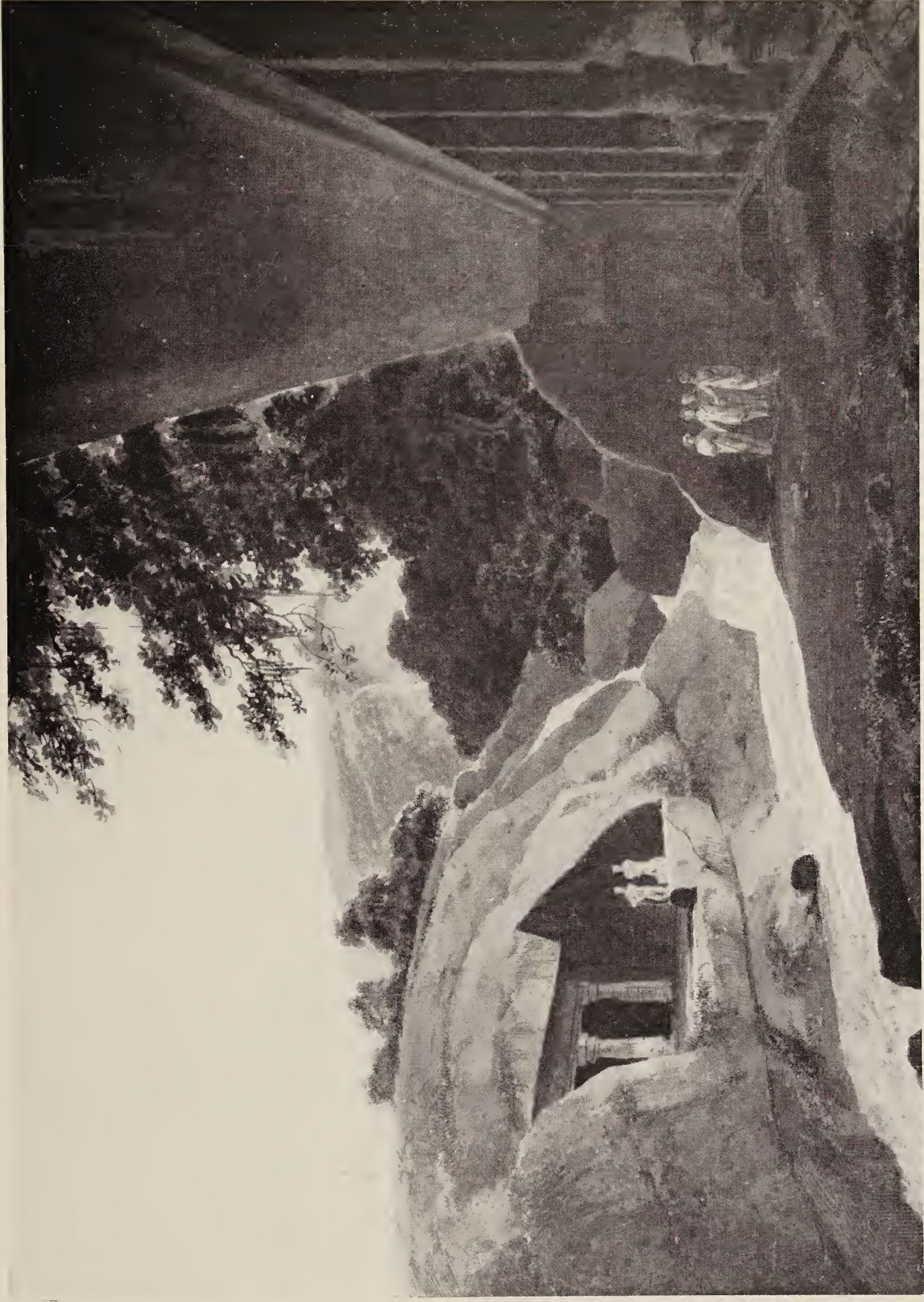


The ghats at Benares, U.P. By Thomas Daniell, December 1788

PLATE 58



Rocks at Sandy Bay, St. Helena. By Thomas Daniell, June 1794



Cave-temples at Kanheri, Salsette, Bombay. By Thomas Daniell, 20 July 1793

PLATE 60

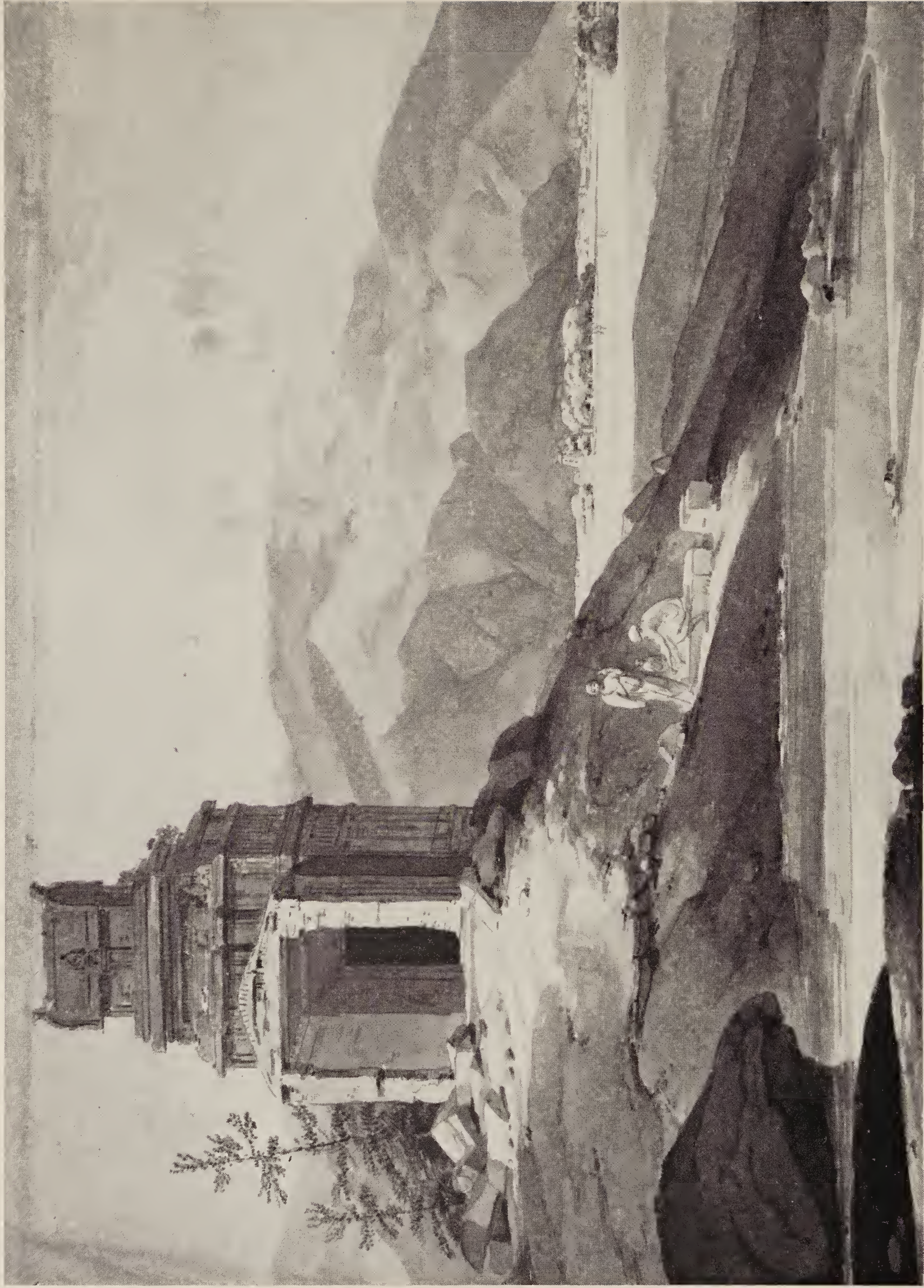


The River Gumti near Jaunpur, U.P. By Thomas Daniell, c. November 1789



Hindu temple at Brindaban, U.P. By Thomas Daniell, 5 February 1789

PLATE 62

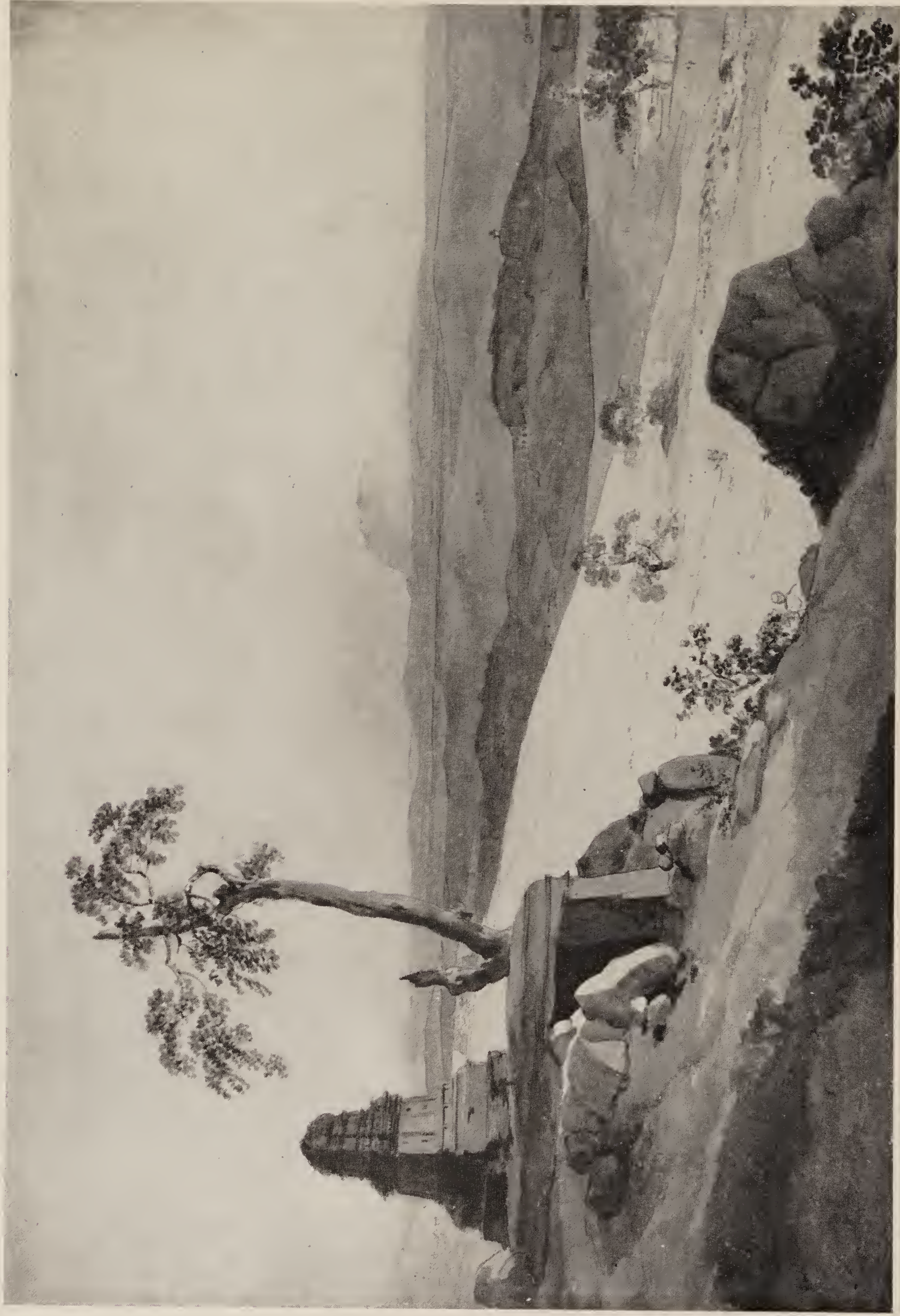


Temple near Tinnevely, Madras. By Thomas Daniell, July or August 1792



The Fakir's Rock near Sultanganj, Bihar. By Thomas Daniell, October 1788

PLATE 64



Temple near Bangalore, Mysore, with a distant view of Savandrug. By Thomas Daniell, 1 May 1792



Rock-cut temple at Karle, Bombay. By Henry Salt, c. 1807-08, after a sketch made in October 1804

PLATE 66



Serajpur on the Ganges, U.P. By Henry Salt, 6 September 1803

PLATE 67



A storm on the Ganges near Sahibganj, Bihar. By Henry Salt, 25 September 1803

PLATE 68

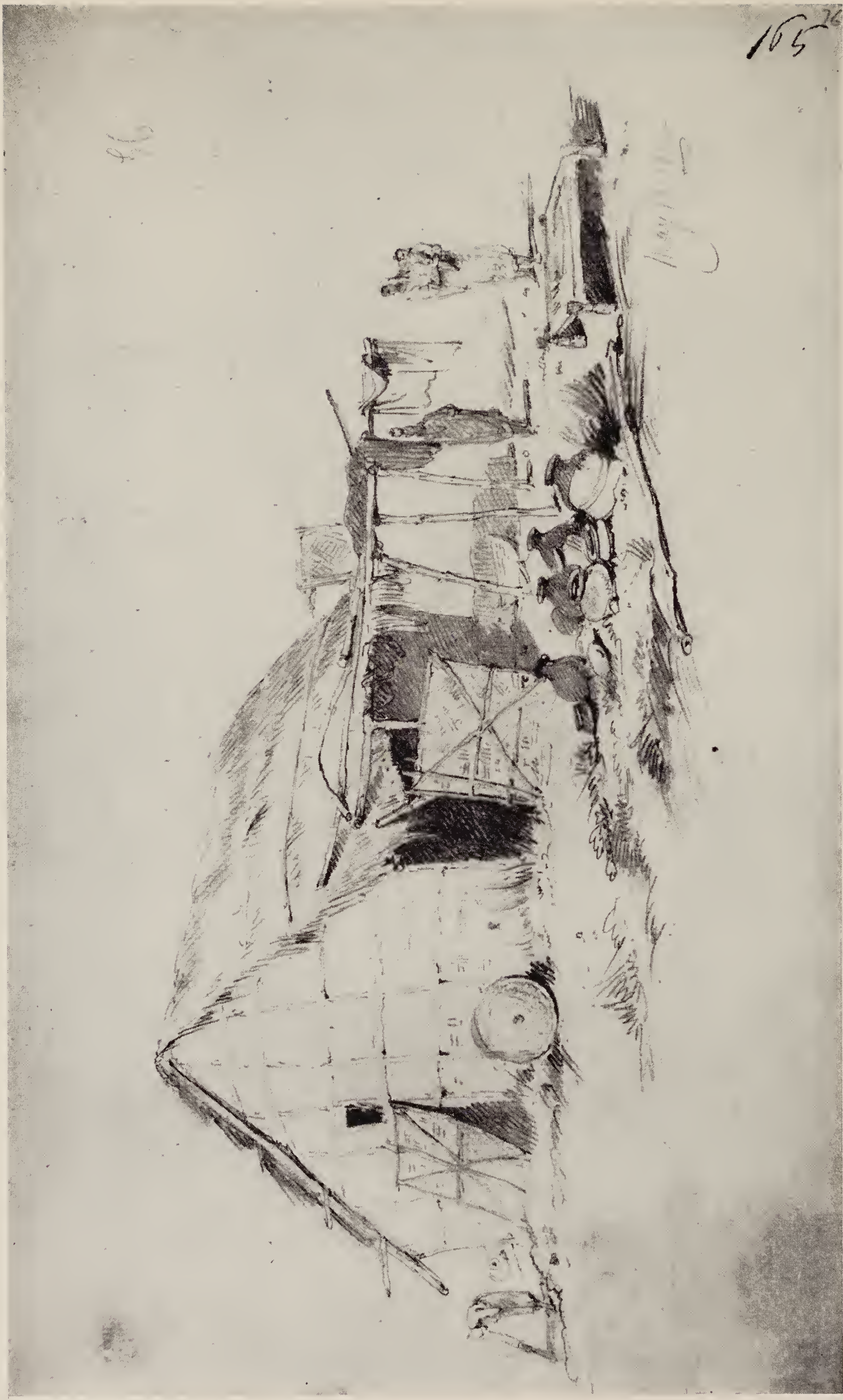


Surf-boats at Madras. By George Chinnery, c. 1807



An armed watchman with his dog. By George Chinnery, c. 1810

PLATE 70



A village hut, Bengal. By George Chinnery, 19 May 1813

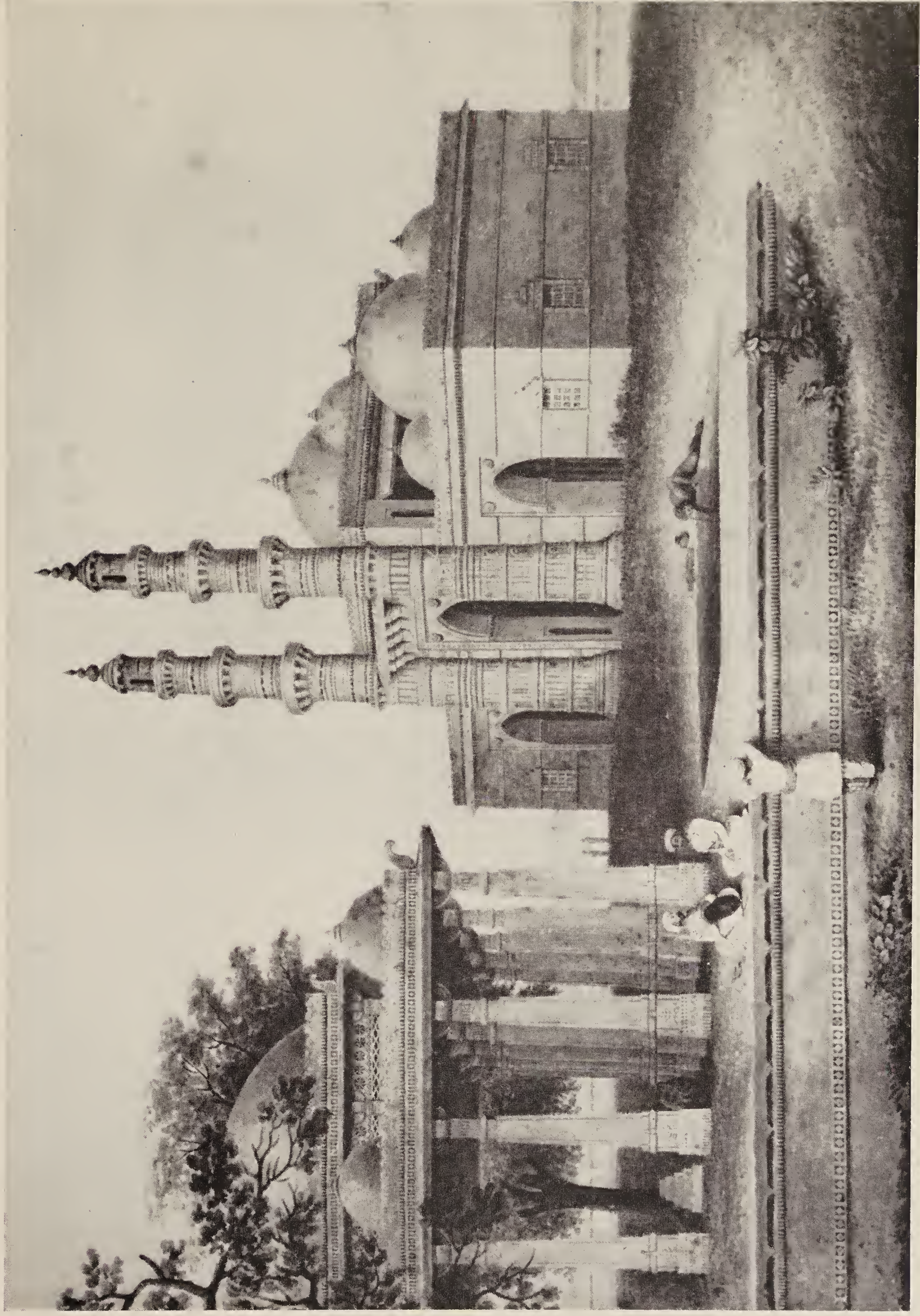


Village scene, Bengal. By George Chinnery, 1 June 1813

PLATE 72



Indian villager with a bullock. By George Chinnery, c. 1810-22



Mosque at Mehmabad, Bombay. By Neil Cormack, c. 1818-27

PLATE 74



The burning-ghats at Benares, U.P. By Edward Lear, 14 December 1873



The Fort, Gwalior, Central India. By Francis Swain Ward, c. 1790

PLATE 76



Sir Hugh Rose reviewing the 3rd Dragoon Guards at Ahmadnagar, Bombay, 1864. By Orlando Norie, c. 1865



Lord Canning's visit to the Maharaja of Kashmir at Sialkot, Punjab. By William Simpson, 9 March 1860

PLATE 78



A steamer on a Punjab river. By William Simpson, c. 1860



The Ganges Canal, Roorkee, U.P. By William Simpson, 1863

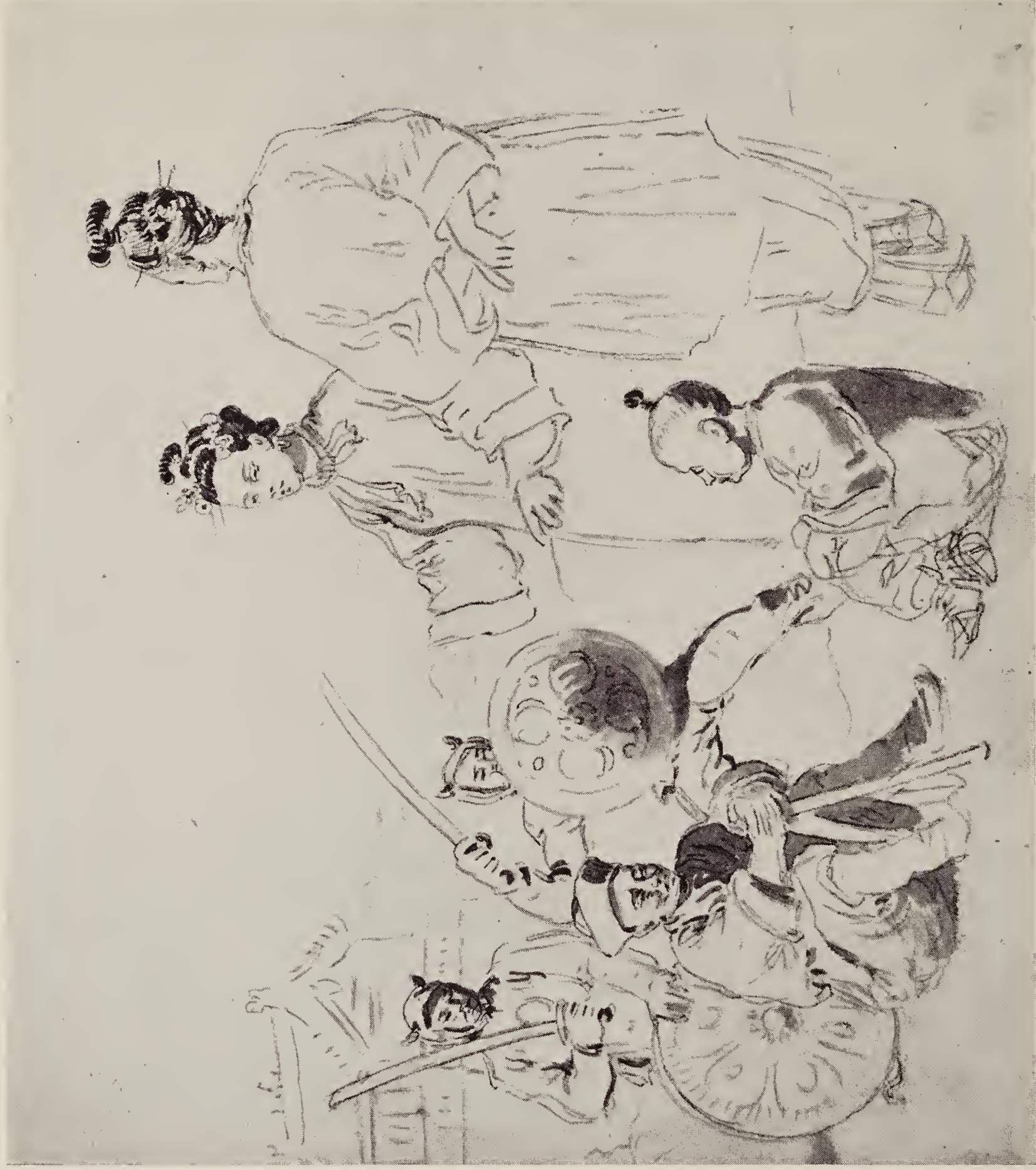
PLATE 80



The Muharram ceremony being performed by the tomb of Shah Abdur Rahman, Ellichpur, Berar.
By Henry Warren, 1838, after a sketch by Colonel Philip Meadows Taylor



The Chinese Emperor receiving Lord Macartney's embassy, 14 September 1793. By William Alexander, 1793



Chinese figure studies. By William Alexander, 1793



Chinese figure studies. By William Alexander, 1793



Chinese junks. By William Alexander, 1793



Boats of the British embassy to the Emperor of China passing through a lock. By William Alexander, 1793



Chinese village scene; a man being beaten. By William Alexander, 1793



Chinese figure studies and river scene. By William Alexander, 1793

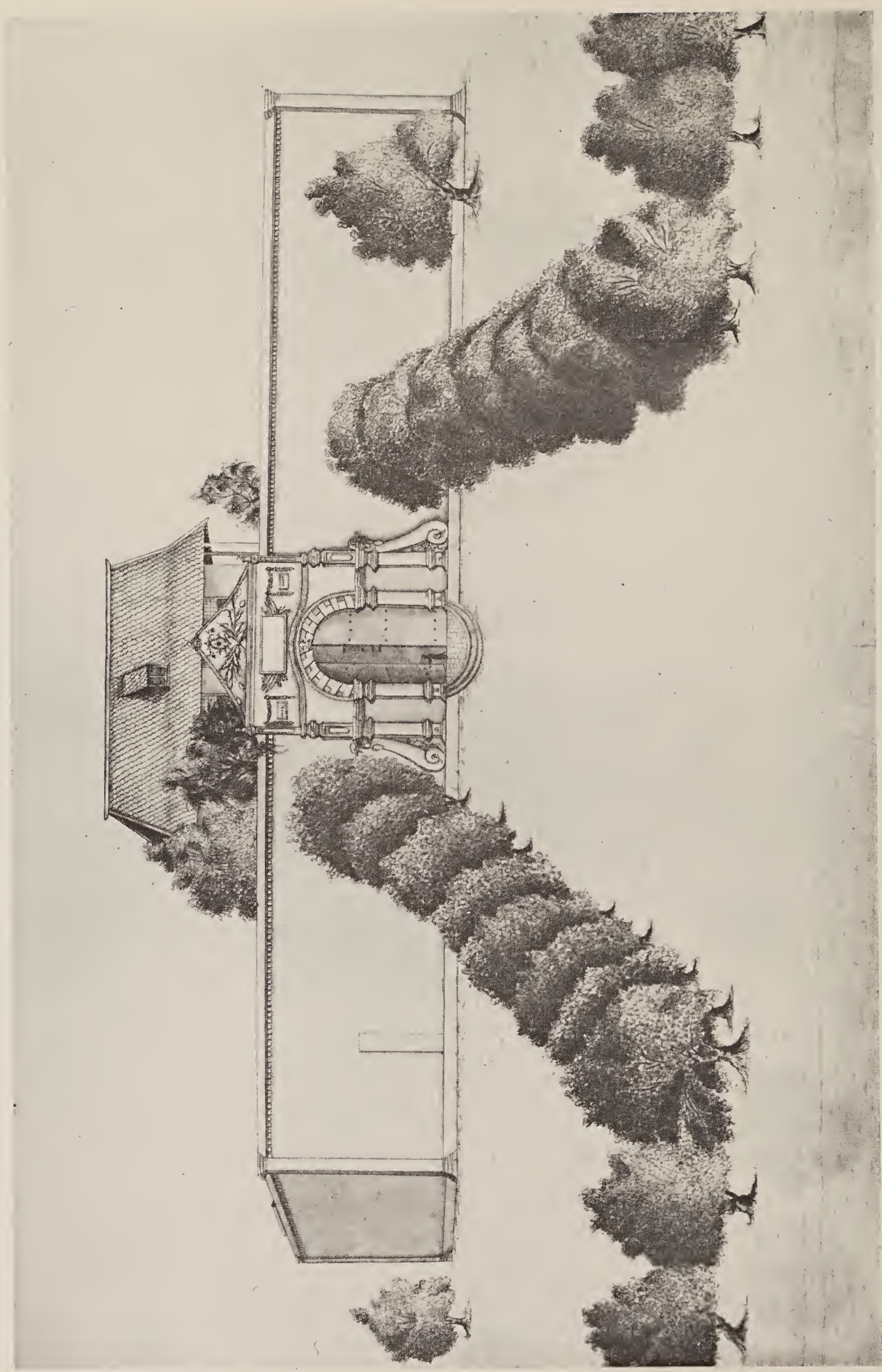


Chinese figure study. By William Alexander, 1793



Dutch house with formal garden, Java. By a draftsman of Dr Thomas Horsfield, c. 1800-18

PLATE 90



The house of the Dutch Governor of the East Coast, Java. By a draftsman of Dr Thomas Horsfield, *c.* 1800–10



Dutch engineer officers cleaning the ruins of the central temple of Chandi Sewu, Prambanan, Java.
By a Dutch draftsman, 1807

PLATE 92



A Javanese Regent with his attendants, Buitenzorg.

By John Newman, draftsman of Colonel Colin MacKenzie, 20 November 1811

PLATE 93

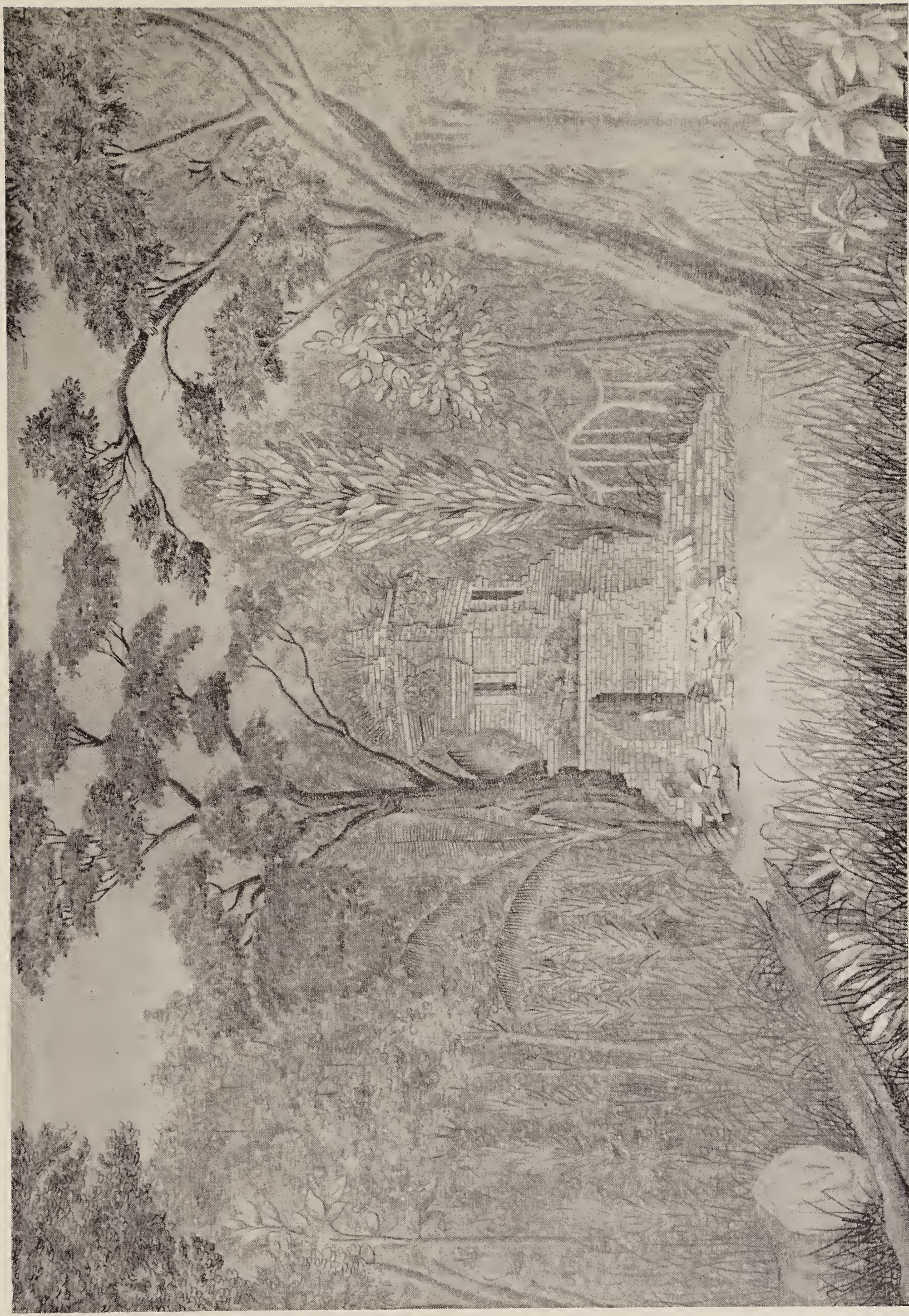


River scene in Java. By John Newman, draftsman of Colonel Colin MacKenzie, c. 1811-12



Two Europeans viewing Mount Arjuna, Java. By Dr Thomas Horsfield, c. 1815

PLATE 95



The temple of Singasari, Java. By Dr Thomas Horsfield, c. 1800-18



Ruins of a temple in East Java. By Dr Thomas Horsfield, *c.* 1800–18



Moorcroft and Hearsey, disguised in Indian dress, meeting two Tibetan traders on the road to Lake Mansarovar, Tibet. By Captain Hyder Hearsey, 1812

PLATE 98



The village of Devaprayaga, Garhwal, U.P. By Captain Hyder Hearsey, 11 May 1808

PLATE 99



The village of Devaprayaga, Garhwal, U.P. By Captain Hyder Hearsey, 11 May 1808

PLATE 100



The Niti Pass, Kumaon, U.P. By Captain Hyder Hearsey, 4 June 1812

PLATE IOI



View of the Himalayas from the Kali Mandi Pass, Almora, U.P. By Captain James Manson, c. 1826



The village of Namik, Almora, U.P. By Captain James Manson, c. 1826



The village of Ghour, Almora, U.P. By Captain James Manson, c. 1826



North-west gate and citadel, Herat, Afghanistan. By Captain Edward Durand, July 1885



Inhabitants of the Andaman Islands. By François Baltazard Solvyns, 1792



Village on Nancowry Island, Nicobar Islands. Probably by François Baltazard Solvyns, 1792



Approach to the Golden Pagoda, Prome, Burma. By Lieutenant Henry Yule, March 1853



Temples on the road to the Great Shwe Dagon Pagoda, Rangoon, Burma. By Justinian Gantz, 1827



Clearing timber in Penang. By Justinian Gantz, c. 1827

PLATE 110



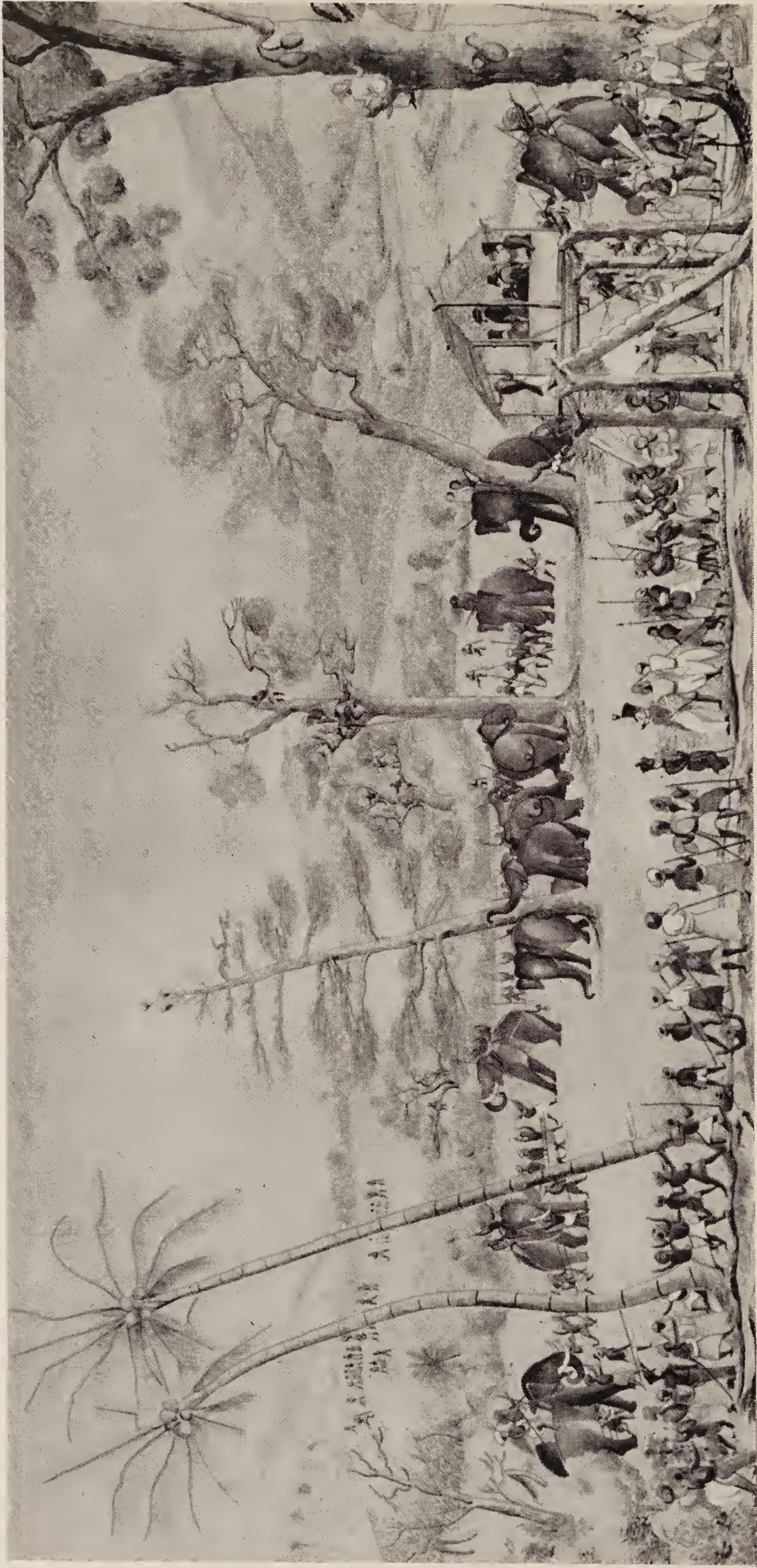
The Pumpkin Pagoda, Pagan, Burma. By Colesworthy Grant, 1855

PLATE III



The British Residency, outside Amarapura, during the British embassy to the Court of Ava.
By Colesworthy Grant, 1855

PLATE II 2



Capturing wild elephants in Ceylon. Anon., c. 1825



Sculpture from the Eastern Gateway of the Great Stupa, Sanchi, Central India.
By Lieutenant Frederick Maisey, c. 1849–52

The Coronation of Shree Ramah after his Conquest over Ravinan

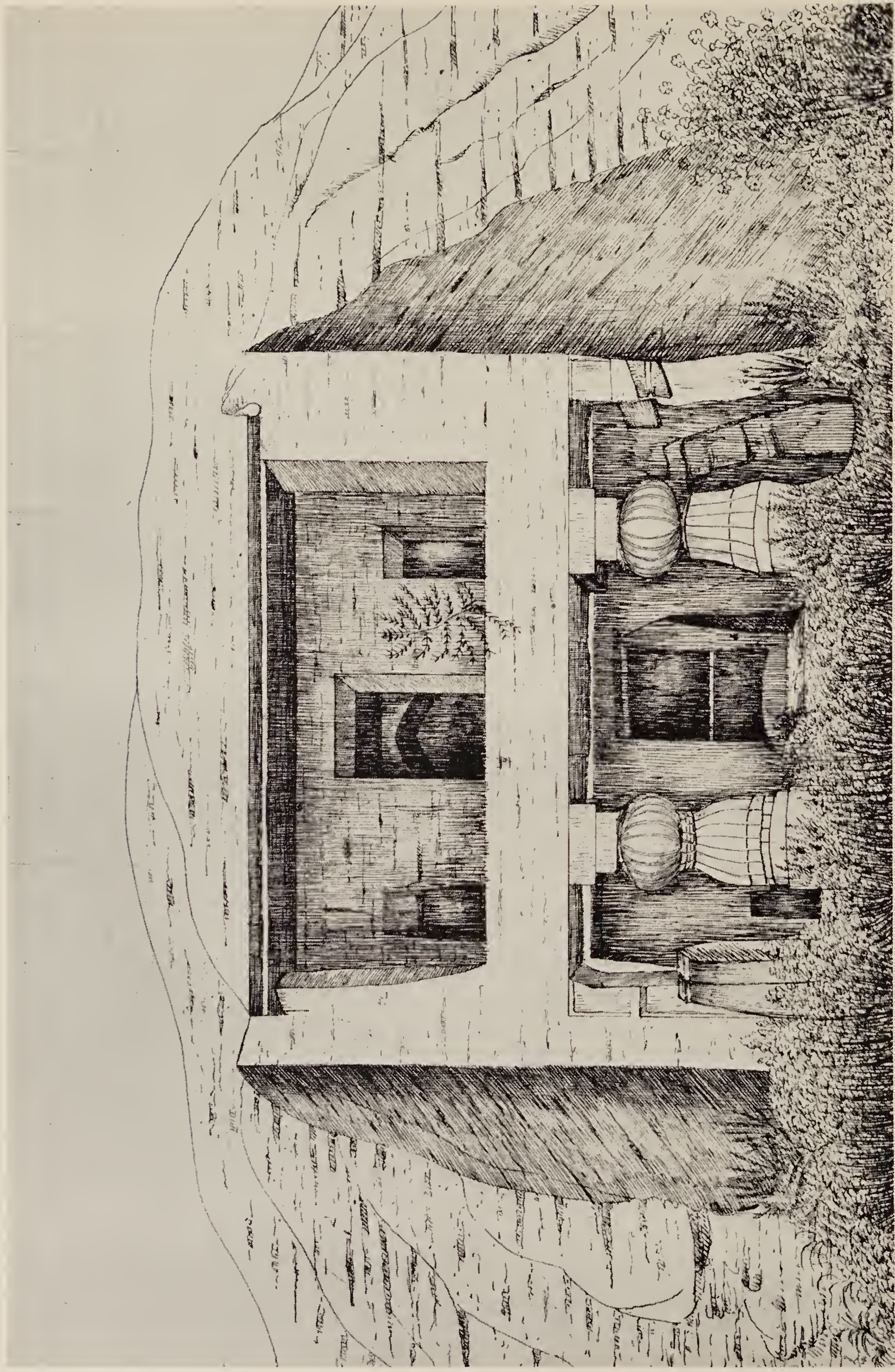


Sculpture from the temple of Tirumala Nayyak, Madura, Madras.
By an Indian draftsman of Colonel Colin MacKenzie, c. 1801-05

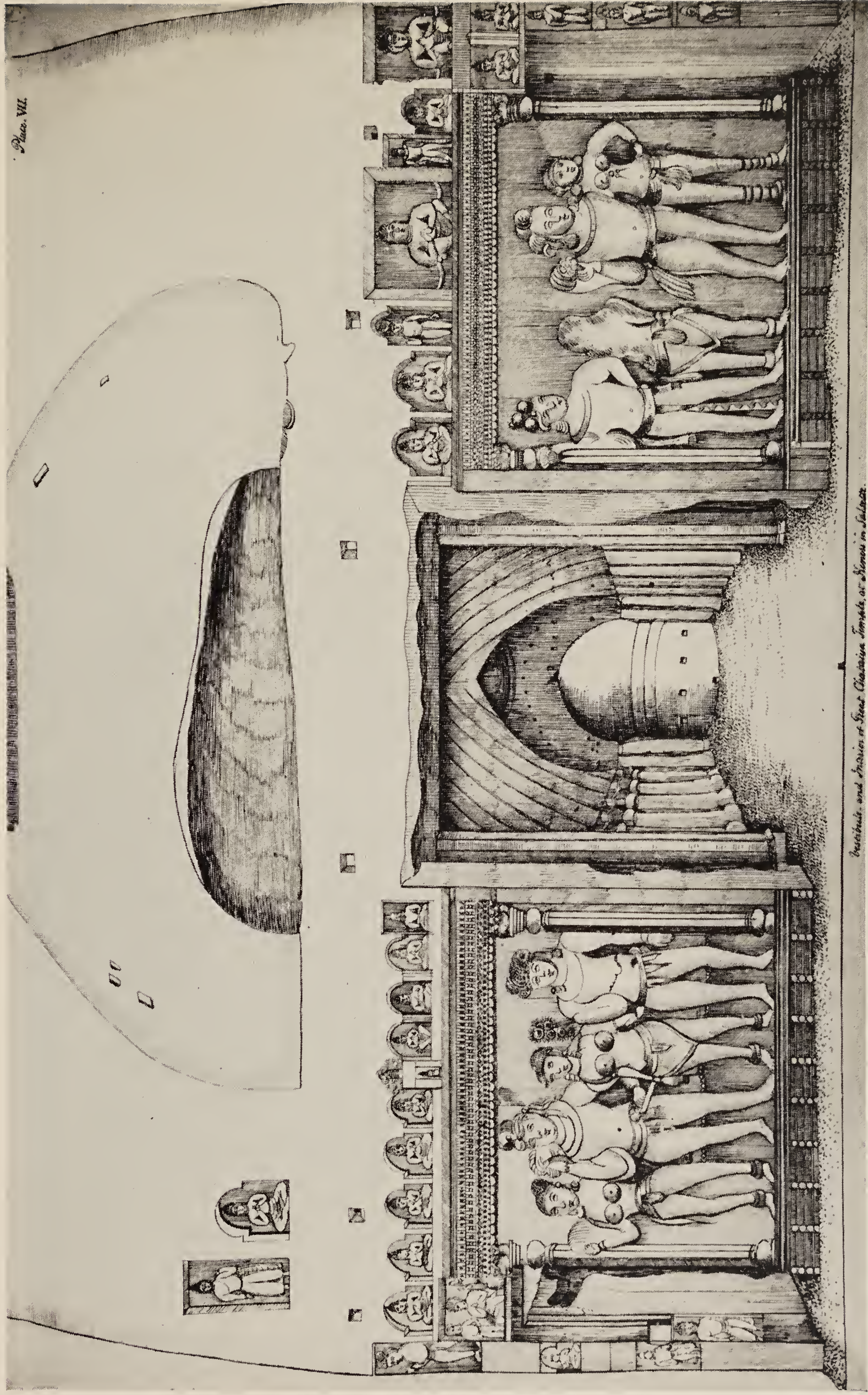


Sculpture from the stupa at Amaravati, Madras, By Henry Hamilton, draftsman of Colonel Colin MacKenzie, 23 September 1816

PLATE I I 6



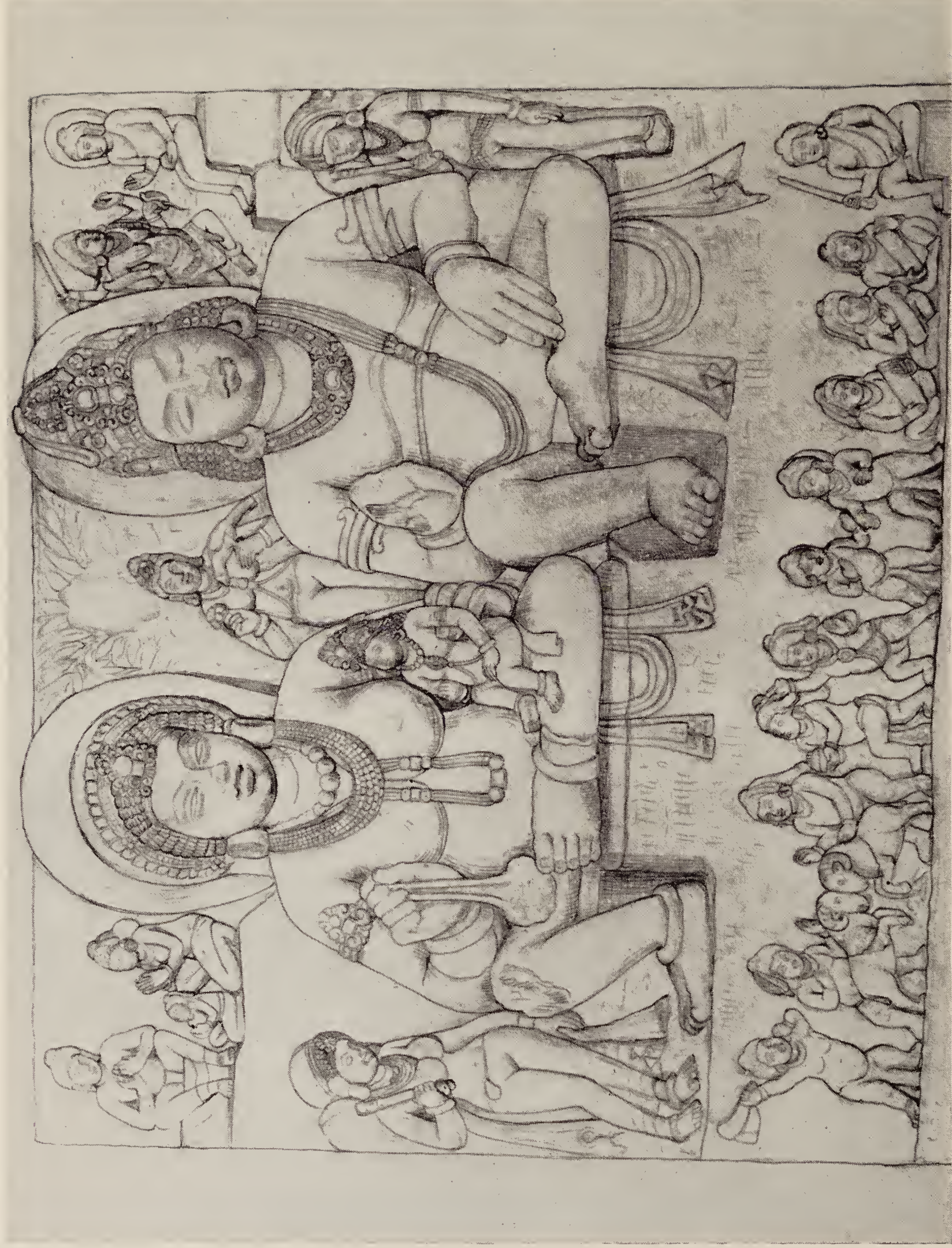
Rock-cut temple, Kanheri, Bombay. By Charles Masson, 1850, after a sketch made in 1841



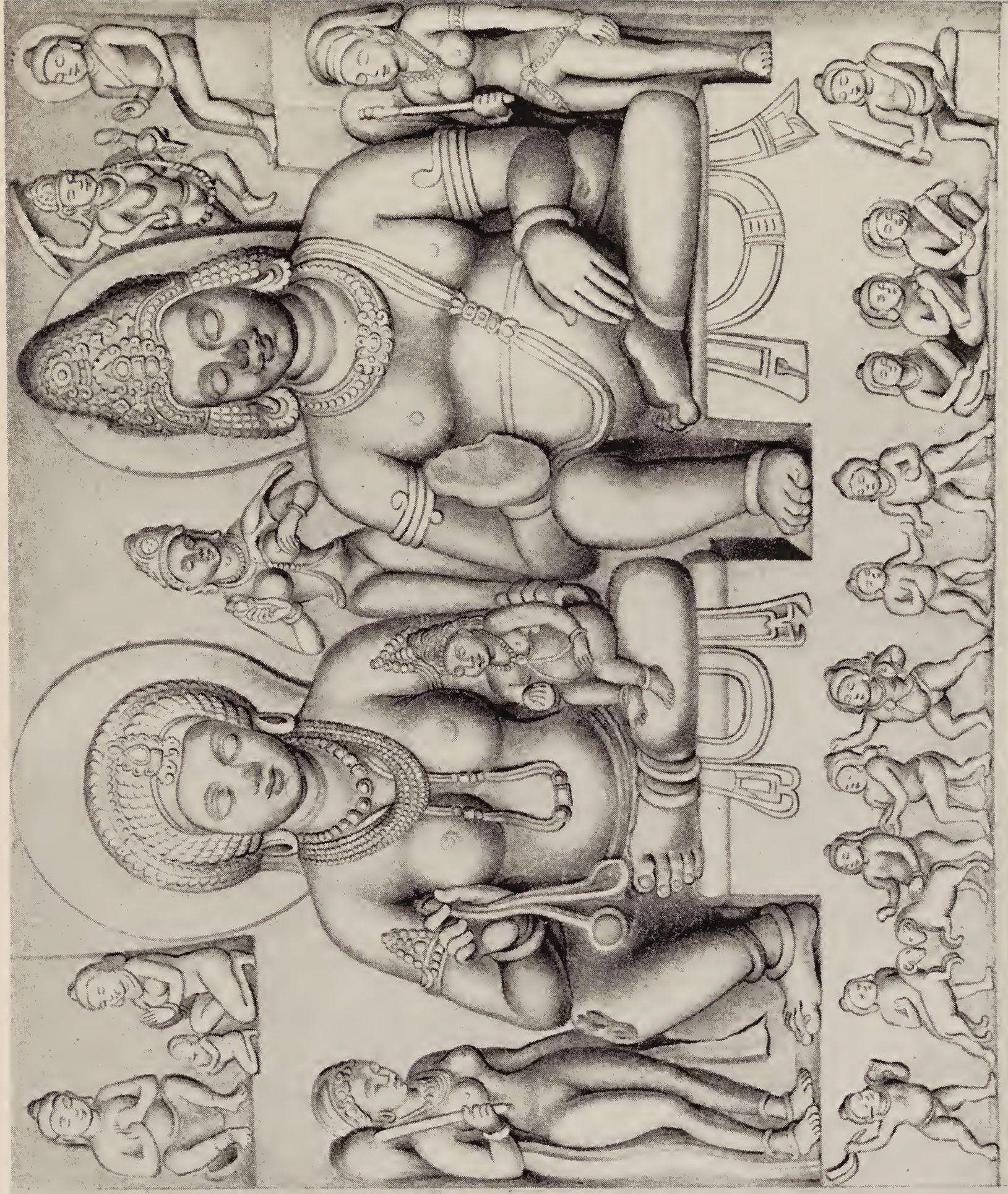
Vestibule and Interior of Great Chaitya Temple, at Kanheri in Salsette.

Vestibule and interior of Great Chaitya Temple, Kanheri, Bombay.

By Charles Masson, 1850, after a sketch made in 1841



Sculpture in Cave 2, Ajanta. By Jayrao Raghoba, draftsman of James Burgess, c. 1878–80



Sculpture in Cave 2, Ajanta. By Captain Robert Gill, c. 1846-50



Terracotta horses at a temple in Coimbatore, Madras. By Colonel Philip Meadows Taylor, 1834

Also by Mildred Archer

Natural History Drawings in the India Office Library.
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